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SICKERT

ACKNOWLEDGEMENT

London has not enjoyed the opportunity to see a major exhibition of Sickert's work since 1960 when the centenary of his birth stimulated the organization of several important shows. No comprehensive selection of Sickert's work has been seen in Edinburgh since 1953. Our exciting exhibition of paintings was conceived by John Lumley to coincide with the publication by Phaidon of Wendy Baron's monograph on Sickert. John Lumley and Dr. Baron undertook to select the pictures which were originally planned to be shown at our next door neighbours, Messrs. Wildenstein. When Messrs. Wildenstein had regretfully to cancel this arrangement we were luckily in a position to offer our gallery for the exhibition. It would, of course, not have been possible for us to mount the show within the time available without the full—indeed enthusiastic support of the original promoters, Dr. Baron, John Lumley, and Miss Margaret Tweedie of Wildenstein who did much to help them make the complicated arrangements consequent upon borrowing pictures from so many public and private collections throughout Great Britain and France. During our own preparations Carolyn Davies, Tony Carroll and Simon Edsor worked immensely hard and deserve our best thanks. We are also grateful to Dr. Baron for writing the introductory Sickert biography and notes to our catalogue.

The success of an exhibition is, however, primarily due to the generosity of the lenders. We are deeply grateful to all those listed below and to others who wish to remain anonymous. They have agreed to be without their special possessions for the period whilst the exhibition is on in London and in Edinburgh but we feel sure that our own thanks will be multiplied by those of a great many visitors.

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BIOGRAPHY

Note.—A month cited for an exhibition is the month in which that exhibition opened.

The numbers inserted in the biography refer to the catalogue numbers of pictures in this exhibition.

1860 31 MAY. Walter Richard Sickert born in Munich, eldest son of Oswald Adalbert Sickert, a painter and illustrator of Danish descent, and Elinor, daughter of Richard Sheepshanks (the astronomer) and an Irish singer or dancer. Elinor, abandoned by her mother but under the guardianship of her father, had been brought up abroad and went to school in Dieppe. Oswald and Elinor had married in 1859 in Harrow but then returned to live in Munich.

1865 Came to London to have an operation for a fistula at St. Mark's Hospital, City Road.

1868 Sickert family, which now included three more children (Robert Oswald, Bernhard, and Helena Maria) emigrated from Germany to England. Oswald Adalbert later acquired his wife's nationality. The family first lived in Bedford where all except their father and Robert caught typhoid.

1869–1875 Sickert family lived in Notting Hill, London where two more sons were born (Oswald Valentine and Leonard). Walter went to boarding school in Reading, then to University College School (1870–1), then to Bayswater Collegiate School and finally, in 1875, to King's College School. Family summer holidays in the South-West of England, Lowestoft, Morthoe, and St. Ives.

1876 Family summer holiday on the island of Föhr off the coast of Schleswig-Holstein (Oswald Adalbert's native province).

1877 Matriculated from King's College School.

1877–1881 Worked as an actor (under the pseudonym Mr. Nemo) with several well-known companies and was frequently on tour in the provinces.

1878 Sickert family moved to 12 Pembroke Gardens, Kensington.

1879 JANUARY. Walter 'felt inspired to write some plays: but that is as far as it has got, nothing being brought to paper'.
MAY. Met Whistler who 'showed me some glorious work of his and it was of course a great pleasure to me to talk with him about painting. Such a man! The only painter alive who has . . . immense genius'.
AUGUST. Family holiday in Neuville, Dieppe where their house guests included Johnston Forbes-Robertson and Oscar Wilde.
Also painted occasionally during these years, but such very early works are now lost.

1881–2 Studied painting at the Slade School and also worked in Otto Scholderer's studio in Putney. It was probably in this year that he left home to live in Claremont Square, off the Pentonville Road.

1882 Left the Slade to become Whistler's pupil and assistant.

1883 SPRING. Entrusted by Whistler to take the *Portrait of my Mother* to Paris for its exhibition at the *Salon*. Stayed with Oscar Wilde in Paris. Whistler gave him two letters of introduction, one to Degas and one to Manet. Manet was too ill to see him personally but Sickert did visit his studio to view his work. Met Degas who liked the young painter enough to take him to his studio and show him his work which Sickert greatly admired. Mortimer Menpes (another Whistler pupil) recalled that Sickert brought back to London 'enthusiastic descriptions of the ballet girls Digars [*sic*] was painting in Paris. We tried to combine the methods of Whistler with Digars, and the result was low-toned ballet girls' (none of which are discovered).

1883–4 WINTER. Went with Whistler and Menpes to St. Ives where Sickert 'almost invariably went off by himself painting pictures, sometimes five and six a day'. Only two such pictures, *On the Sands* (No. 1) and *Clodgy, Cornwall*, both little seascapes on panel, are as yet discovered.

1884 Lived or studio at 13 Edwardes Square, Kensington.
MARCH. Went to Ramsgate to 'paint some seas and other things' and to visit the Cobdens who were staying there.
DECEMBER. Exhibited for the first time (as 'pupil of Whistler') at the Society of British Artists.

1885 SPRING. Exhibited the etching *The Acting Manager* at the R.A.
10 JUNE. Following an engagement of several years married Ellen Melicent Cobden (1848–1914), a daughter of Richard Cobden, M.P. who had died in 1865. Sickert and his wife toured in Europe, visiting among other places his native Munich, and then spent the rest of the summer in Dieppe (Rue Sygogne). Sickert's family and Whistler also spent the summer in Dieppe. Often visited Jacques-Émile Blanche (they had met earlier in the year in London) and met many of the French painters and writers who congregated in Blanche's studio. Renewed his acquaintance (which now became friendship) with Degas who drew a pastel group in Blanche's garden showing Sickert, Blanche, Ludovic and Daniel Halévy, Henri Gervex and Boulanger Cavé. Several of the paintings Sickert executed in Dieppe this summer reveal the influence of Degas (see Nos. 7, 8) whose example was a great stimulus to Sickert's development over the next few years. On their return to London Sickert and his wife moved into their new house, 54 Broadhurst Gardens, South Hampstead where Sickert used the top floor as his studio.
WINTER. Oswald Adalbert Sickert died.
Exhibited with the Society of British Artists in the Spring and Winter when *Le Quatorze Juillet* (No. 7) was shown.

1886 JANUARY. Earliest one-man exhibition of 'a score of oil paintings' at Dowdeswell's Gallery (still as 'pupil of Whistler').
JUNE. Went to Paris for a few days to see the *Salon*.
JULY. Went to Dieppe for the summer.
Invited to exhibit the following year with *Les XX* in Brussels and began to paint a large picture for them which was not finished in time and has not been identified.
NOVEMBER. Exhibited with the Society of British Artists.

1887 FEBRUARY. Exhibited with *Les XX*, sending several small paintings on panel (e.g. No. 7), etchings, and *Rehearsal. The End of the Act* (the portrait study now known as *The Acting Manager* showing the future Mrs. D'Oyly Carte exhausted after a rehearsal) which had been his main work at the recent Society of British Artists exhibition.
Began to paint music hall pictures (he had, since about 1884, done some etchings and sketches of music hall scenes).

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APRIL. *Le Mammoth Comique* (No. 10) exhibited at the now Royal Society of British Artists of which Whistler had become president.
MAY. Drawing in Gatti's Hungerford Palace of Varieties.
SUMMER. In Dieppe and possibly Scheveningen (two Scheveningen paintings and several etchings are dated 1887 and it is probable that they were freshly observed works rather than remembered from his visit two years before in the course of his honeymoon tour). Scheveningen paintings influenced by Manet (see *The Kurhuis*, No. 9).
WINTER. Submissions to the R.B.A. included a Scheveningen subject.

1888 Began to assert independence from Whistler not only in his painting but in the management of his professional life, for example he exhibited at the Institute of Oil Painters without the benefit of his master's patronage. Joined the New English Art Club (founded in 1886).
APRIL. One of his two submissions to the N.E.A.C., *Gatti's Hungerford Palace of Varieties. Second Turn of Katie Lawrence* accorded the place of honour jointly with Steer's *Summer Evening*. *Gatti's* caused a critical furore but established the foundation of Sickert's reputation as the painter of music halls. Continued to study for new Gatti's subjects (e.g. No. 13) until the summer.
MAY. Exhibited with the R.B.A. including *The Kurhuis, Scheveningen* (No. 9) and probably *The Circus* (No. 8), but when Whistler resigned the presidency Sickert and other Whistler disciples resigned with him ('The Artists came out and the British remained').
SUMMER. In Dieppe and probably visited S. Valéry-en-Caux.

1889 Organized a large retrospective exhibition of Whistler's works in the College for Working Men and Women, Queen's Square.
APRIL. Exhibited *Collin's Music Hall, Islington Green* at the N.E.A.C.
MAY. Exhibited *The Red Shop* or *The October Sun* (No. 11) in the British Section of the Paris Universal Exhibition.
SUMMER. Dieppe.
DECEMBER. The schism which had been developing in the N.E.A.C. between the so-called 'Impressionist' clique and other less adventurous elements expressed in the 'London Impressionists' exhibition held at the Goupil Gallery. The exhibitors were Steer, Fred Brown, Roussel, Starr, Maitland, Francis Bate, Francis James, George Thomson, Bernhard and Walter Sickert. Sickert wrote the catalogue preface (a manifesto much influenced by Whistler's 'Ten O'Clock') explaining the aims and the ideals of the group—not realism but an attempt to convey the magic and the poetry of daily London life. Sickert showed six paintings, among them three of his major music hall pictures, *Little Dot Hetherington at the Bedford Music Hall, The Oxford Music Hall*, and *The P.S. Wings at an O.P. Mirror*.

1890 Began to devote more time to portraiture (sixteen of the twenty-seven pictures shown at the N.E.A.C. between 1890 and 1895 were portraits).
APRIL. *Charles Bradlaugh* (given, by subscribers, to the National Liberal Club in 1891) and *Philip Wilson Steer* (No. 18) were two of his three portraits at the N.E.A.C.
JUNE. Commissioned by the *Whirlwind*, a newly founded radical weekly newspaper which closed down at the end of the year, to contribute a 'full-page cartoon . . . of a person of distinction, taken from life' to each issue. Sickert's portrait drawings appeared weekly (the first being of Bradlaugh again) from 28 June until 20 September when he defected (one more Sickert drawing appeared in December). Also wrote art criticism for the *Whirlwind*.
Used a studio in his mother's house in Pembroke Gardens on Saturday afternoons to exhibit the work of his 'London Impressionist' friends and colleagues.
SUMMER. (1 August) to Dieppe (Villa des Rosiers, Rue des Fontaines) where he drew several of the *Whirlwind* portraits including a study of his friend Jacques-Émile Blanche.
AUTUMN. A school, with models 10–1 and 3–6 daily, under Sickert's supervision had been advertised to open at 10 Glebe Studios, Glebe Place, Chelsea. It is not known whether any students attended.

1891 Studio 53, Glebe Place.
Wrote 'Modern Realism in Painting', a long essay incorporated into a book *Jules Bastien-Lepage*, edited by André Theuriet, published in 1892. Sickert compared the work and methods of Millet whose 'execution was the singing of a

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song learned by heart' with the fashionable *plein-airiste* Bastien Lepage's 'painful performance in public of a meritorious feat of sight-reading'.
The *Café des Tribunaux, Dieppe* (Spring) and the celebrated portrait of *George Moore* (Winter) were among his submissions to the N.E.A.C. this year.
SUMMER. Dieppe.

1892 Studios 53 Glebe Place and by the winter 1 The Vale, Chelsea.
Exhibited at the N.E.A.C. Spring and Winter (when *Minnie Cunningham*, No. 15, was shown).
SUMMER. Probably Dieppe.

1893 JANUARY-MARCH. Contributed drawings to the *Cambridge Observer* (edited by his brother Oswald).
FEBRUARY-MAY. Contributed portrait drawings (in the *Whirlwind* style) to the *Pall Mall Budget*.
Exhibited Spring and Winter at the N.E.A.C., his works including the life-size posthumous standing portrait of *Charles Bradlaugh at the Bar of the House of Commons* (Spring) and the *Hôtel Royal, Dieppe* (Winter). The Dieppe picture was the version of the subject reproduced in 1895 in the *Yellow Book* and it is probable that Aubrey Beardsley influenced its conception.
SUMMER. Dieppe (22 Quai Duquesne).
Opened the Chelsea Life School in The Vale with Whistler as patron. It closed down in 1894. Alfred Thornton helped supervize and Roger Fry and William Rothenstein were among the younger painters who attended the men only night classes (there were daily day classes for ladies).

1894 Early in the year studio at 127 Cheyne Walk (Will Rothenstein took over his Glebe Place studio). By the winter had acquired a studio at 13 Robert Street which he maintained until he left England to live in Dieppe.
Exhibited at the N.E.A.C. Spring and Winter (when another version of *L'Hôtel Royal, Dieppe*, probably No. 20, was shown)
Pictures reproduced in the first five volumes of the quarterly *Yellow Book* from April 1894 until April 1895 (including Nos. 10, 19).

1895 JANUARY. Joint exhibition with his brother Bernhard at the Dutch Gallery run by Van Wisselingh.
MARCH. A series of music hall drawings reproduced in the *Idler*.
Exhibited Spring and Winter at the N.E.A.C., a version of *The Gallery of the Bedford* (a preliminary rehearsal for this picture is exhibited here as No. 22) being shown at the later exhibition.

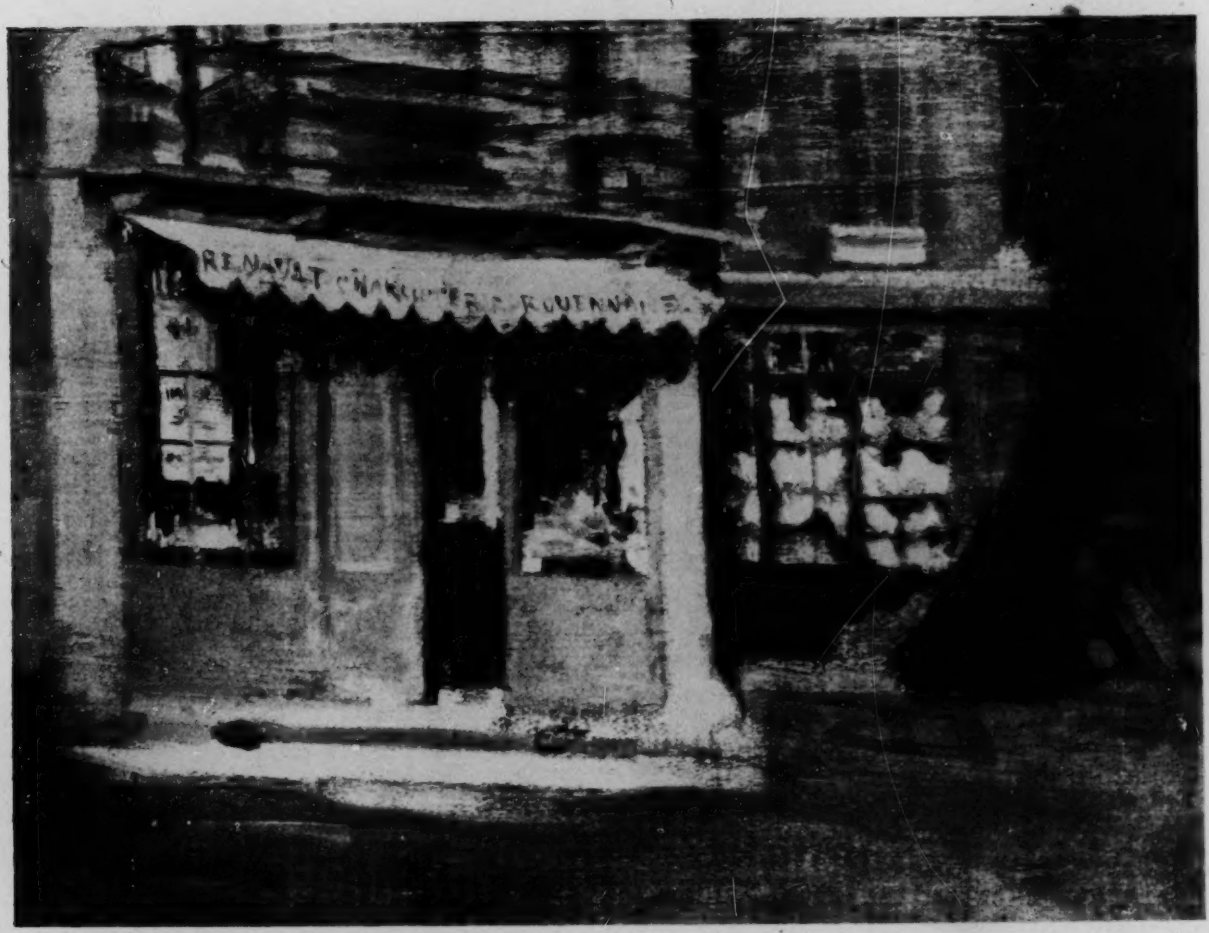
MAY. Went to Venice, possibly then returned to London, but by the autumn was certainly back in Venice with his wife and remained there for the rest of the year painting its landscape (e.g. Nos. 23–9). They stayed in a flat next door to the Montalbas at 788 Zattere.

1896 FEBRUARY. In Fluellen, Switzerland, with his wife from whom he then separated. Returned to Venice alone and lived in rooms at 940 Calle dei Frati, San Trovaso (the rooms to which he returned on all his subsequent visits to Venice). Stayed until mid MAY when he briefly rejoined his wife in Fluellen but they did not live together and their final parting took place in September.

?SUMMER. Dieppe.

Exhibited Venetian landscapes at the N.E.A.C. Spring and Winter.

1896–7 Either in 1896 or in 1897 began to teach evening classes in a school run by an informal pupil of his, Miss Florence Pash, at Members' Mansions, Victoria Street. Miss Pash taught society women in the afternoons and more advanced and serious students attended Sickert's night classes (where he preferred ugly models).



1897 Writing art criticism for various papers including the *Sun*. Contributed three caricatures (of Israel Zangwill, George Moore, and Max Beerbohm) to *Vanity Fair* under the pseudonym 'Sic'. All these activities primarily undertaken to earn money because now that he was separated from his wife he was very hard up with 'nothing just now but my landlady's credit'.

APRIL. Lithography trial of Joseph Pennell v. Frank Harris and Sickert. Pennell brought a libel suit on account of an article written by Sickert, 'Transfer Lithography', published in December 1896 in the *Saturday Review* edited by Harris. Sickert had written that the prints made by Pennell, using transfer paper applied to stone, were not true lithographs. Whistler, who also used this method of transfer lithography, appeared as a witness for Pennell and referred slightingly to Sickert from the witness box. Pennell won the action and the friendship between Sickert and Whistler (which had been cooling for some time) terminated.

Exhibited Venetian landscapes at the N.E.A.C. Spring and Winter but resigned his membership of the club between the two exhibitions.

?SUMMER. Dieppe.

1898 MAY. Exhibited *The Stage Box* (a version of *Vesta Victoria at the Bedford*) at the R.A.

Exhibited (non-member) at the N.E.A.C. Spring and Winter.

The Carfax Gallery opened by John Fothergill, with William Rothenstein acting in an advisory capacity, Arthur Clifton (who was eventually to control the gallery) as business manager, and Sickert's brother Robert acting as a sort of managerial secretary. By 1899 Rothenstein had begun acquiring Sickerts for the gallery and thus began Sickert's close association with the Carfax who remained his chief English dealer until 1918.

AUTUMN. Moved to Dieppe (1 Rue de l'Hôtel de Ville) and did not return to England except for brief visits until 1905. When he first moved he intended to come to London for part of each year, but by the summer of 1899 he had rejected this plan and gave up his Robert Street studio. Miss Pash (now Mrs. Humphrey) helped supervize the practical arrangements of this removal in London.

From 1898–1900 painted the landscape of Dieppe (e.g. Nos. 32–6) with fierce concentration, announcing to Mrs. Humphrey 'I see my line. *Not portraits*. Picturesque work'.

1899 Moved to 9 Quai Henri Quatre.

JUNE-JULY. Stayed in Paris (Auteuil) with Jacques-Émile Blanche.

Attended the Vente Chocquet and visited Versailles.

27 JULY. Divorced (in his absence, Sickert furnishing evidence of his adultery). He and his ex-wife remained on friendly terms until her death in 1914.

AUGUST. Moved to Maison Villain, Neuville, the house of Madame Augustine Villain (who sold fish in the market) and her children.

Exhibited Dieppe landscapes Spring and Winter at the N.E.A.C. (non-member).

1900 Exhibited Spring and Winter at the N.E.A.C. (non-member).

SUMMER. Went to Venice and painted landscapes but back in Dieppe by the autumn where he acquired a new studio at 38 Rue Aguado. Presented a version of *L'Hôtel Royal, Dieppe* to the Musée de Dieppe.

DECEMBER. Paris (staying with Blanche in Auteuil). 6–22 December one-man exhibition of his work at Durand-Ruel's. Also visited the exhibition of Monet's *Nymphéas* at the same gallery in the company of Degas.

1901 EARLY JANUARY. Returned to Venice where he probably stayed painting landscapes (e.g. Nos. 37–40) until late July when he returned to Dieppe.

Exhibited Dieppe landscapes Spring and Winter at the N.E.A.C. (non-member).

Possibly began teaching at an art studio in Paris (he was offered a post in this year but it is not known whether he accepted).

1902 SPRING. Exhibited at the N.E.A.C. (non-member). Painted a series of large-scale landscapes on commission for a Dieppe hôtel-keeper (including Nos. 41, 42). Began making drawings of nudes on iron bedsteads in Neuville.

Moved out of the Maison Villain and into another house in Neuville; was much occupied rebuilding, decorating and furnishing it.

CHRISTMAS. Short visit to London where he went to an exhibition at Agnew's in the company of his ex-wife. Ellen Cobden Sickert's book, *Wistons*, was published this year. The character of the hero (or villain) of this story of marital disharmony was derived in part from that of her former husband. Sickert was very proud of her achievement.

1903 Early in the year, or possibly late in 1902, began going to Paris once a week to teach at a studio (Mlle. Stettler's) where Blanche and Lucien Simon also taught.

FEBRUARY. Exhibited fifteen pictures with the *Société Nouvelle de Peintres et de Sculpteurs* at Durand-Ruel's (the private collectors who lent their Sickerts to this show included Blanche, André Gide, and Adolphe Tavernier).

Exhibited one picture at the Paris *Salon*, others at the *Salon des Indépendants* (including the four commissioned pictures of 1902), and others at the Venice *Biennale*.

Probably in the AUTUMN went to Venice. Painted some landscapes, when the weather permitted their study, but spent most of his time painting and drawing informal, sometimes intimate, figure subjects in the setting of his rooms at 940 Calle dei Frati (e.g. Nos. 43–5).

1904 Stayed in Venice until the SUMMER.

JUNE. One-man exhibition at Bernheim-Jeune (of the 96 works shown 72 were on loan from private collectors).

Intended to return to Venice (and to this end retained his rooms there) but pressure of work kept him in France. Albert Rothenstein was among the English visitors who came to Neuville and he brought the young Spencer Gore to meet Sickert.

Painted nudes on iron bedsteads.

WINTER. Exhibited once again at the N.E.A.C. (non-member) where he showed his portrait of *Israel Zangwill* (No. 31).

1905 Returned to London, almost certainly in FEBRUARY, in order to see the Whistler Memorial Exhibition (and at this auspicious time sell a few Whistler panels which he himself owned). Probably then went back to France but returned to London permanently later in the year. Acquired studios at 6 Mornington Crescent, 8 Fitzroy Street, and Constable's Studio in Charlotte Street.

Exhibited with the *Salon d'Automne* in Paris.

1906 Began to expand the bedroom settings of his iron bedstead nudes (e.g. Nos. 48, 49). Painting in the Middlesex Music Hall (also known as The Old Mo or The Mogul Tavern).

EASTER. Painted a series of interiors, single and two-figure groups, in Fitzroy Street (e.g. Nos. 50–3) often using the Belgian Daurment sisters as models (Nos. 51, 53).

JUNE. Rejoined the N.E.A.C. and exhibited *Noctes Ambrosianae* (No. 54) which shows the gallery of the Middlesex Music Hall. Also exhibited in the Winter show.

SUMMER. Lent his Neuville house to Gore and spent some weeks there together with Gore; Hubert Wellington took rooms nearby.

AUTUMN. Paris. Painted Paris music halls (e.g. Nos. 55, 57, 58) and a series of interiors with nudes (e.g. No. 56) in the Hôtel du Quai Voltaire where he stayed until he acquired a studio at 16 Boulevard St. Jacques.

Exhibited ten works at the *Salon d'Automne*, including *Noctes Ambrosianae* again. Walter Taylor began to buy his pictures, *Noctes Ambrosianae* being one of his first purchases.

DECEMBER. Returned to London.

1907 10–19 JANUARY. Exhibition of 85 works at Bernheim-Jeune. Possibly returned to Paris to supervize the arrangements.

SPRING. Fitzroy Street Group, an informal association whose membership fluctuated over the years, created. Its original members were William and Albert Rothenstein, Walter Russell, Gore, Harold Gilman and Sickert; Ethel Sands and Nan (A. H.) Hudson joined soon after its inception and Lucien Pissarro had joined by the autumn. These artists rented a first floor and a store room at 19 Fitzroy Street and showed their pictures to each other and to prospective clients every Saturday afternoon under the formula 'Mr. Sickert at Home'. Hugh Hammersley began to buy many of Sickert's best works on these and other occasions (e.g. Nos. 60, 61, 63).

Resolved to paint more considered, elaborated pictures and do fewer slight sketches; to this end painted the self-portrait *The Juvenile Lead* (No. 59) as a 'punching-ball'. Also painted his self-portrait seen behind plaster casts as reflected in a mantelpiece mirror (bought by Hugh Hammersley from the N.E.A.C. Summer exhibition), and two contemporaneous series, one of nudes (e.g. Nos. 61, 62), and the other of portrait studies of Little Rachel a young girl model (e.g. No. 60), in his Mornington Crescent studio.

Lent his Neuville house to the Gilmans for the summer.

LATE SUMMER. Went to Dieppe and visited Paris.

SEPTEMBER. The murder of Emily Dimmock, christened by the press 'The Camden Town Murder' took place. Sickert used the title for many of the two-figure, clothed man and naked woman, subjects which he began to execute this year.

Exhibited at the N.E.A.C. Summer and Winter and at the *Salon d'Automne* of which he was elected *sociétaire* (where he sent *The Juvenile Lead*, No. 59).

1908 Supported the foundation of, and exhibited with, the Allied Artists Association, a non-jury exhibiting body conceived as an English equivalent of the *Salon des Indépendants* to counteract the exclusiveness not only of the R.A. but also of the N.E.A.C. which still rejected the work of many of the Fitzroy Street Group artists. Sickert exhibited with the A.A.A. with relative regularity until its demise in 1919 although the works he showed with them tended to decline in importance as the years passed. He was active in formulating its rules, mustering support for its survival, and (in his writings) counteracting criticism of its intentions and results.

SUMMER. Probably a visit to Neuville and to Paris.

Exhibited at the N.E.A.C. (Summer) and at the *Salon d'Automne*.

Probably in this year acquired his studio on the corner of Granby Street and Hampstead Road. Also acquired a first floor of a house in Harrington Street and intended to move in at Christmas but it is not known if he did.

Probably began to teach at the Westminster Technical Institute in the Autumn.

DECEMBER. His review of the Pennells' *Life of Whistler* published in the *Fortnightly Review* in which he articulated his mature reaction to Whistler's art, described his own early training, and defined what he now considered to be the proper use of oil paint.

1909 Much occupied throughout the year with the ill health of his brother Bernhard.

JUNE (18–19). Exhibition at Bernheim-Jeune of 74 paintings and 10 drawings, all auctioned at the Hôtel Drouot 20 JUNE. Adolphe Tavernier wrote the preface to the sale and exhibition catalogue and among the purchasers were Bonnard and Signac (who bought *L'Affaire de Camden Town*). Sickert attended the sale.

SUMMER. Neuville; Ambrose McEvoy stayed with him there for a while.

AUTUMN. Exhibited two *L'Affaire de Camden Town* pictures at the *Salon d'Automne*.

McEvoy and the young Madeline Knox (a pupil from Sickert's Westminster classes) studied etching under Sickert at his studio at 31 Augustus Street.

By the end of the year acquired yet another studio, this time in Pimlico, at 64 Grosvenor Road.

Publication during this year of Frederick Wedmore's book, *Some of the Moderns*, which included a chapter on Sickert and several illustrations of his work.

Exhibited a very large number of works at the Summer and Winter shows of the N.E.A.C., including (Winter) *The New Bedford* (No. 63). Had exhibited a *New Bedford* (perhaps the same picture) earlier in the year at the A.A.A.

WINTER. In collaboration with Miss Knox ran an etching school at 209 Hampstead Road.

1910 Before MARCH. Sickert and Miss Knox acquired larger premises at 140 Hampstead Road and expanded the curriculum of their school (soon to be christened Rowlandson House) to include drawing and painting.

JANUARY-MAY. Writing art criticism nearly every week for *Art News*.

Teaching load at the Westminster was now three-hour sessions four nights a week.

Acting for Sir Otto Beit, Sir Hugh Lane commissioned a Dieppe landscape *(La Rue Ste. Catherine)* for presentation to the Johannesburg Art Gallery.

In the early part of the year unwell so that for a time from March onwards R. P. Bevan took over the running of the Fitzroy Street Group. Refused a gallant offer from his ex-wife of financial help to enable him to give up work and rest for a while.

By MARCH Miss Knox also unwell so that Miss Gosse began to help with the running of Rowlandson House. They opened a children's class a little later in the year.

APRIL-early AUGUST. Writing art criticism for the weekly *New Age*.

Resigned from N.E.A.C., did not exhibit in the Summer but showed one work in the Winter (non-member).

SUMMER. Neuville.

15 DECEMBER. Lectured at the Grafton Gallery on the exhibition, organized by Roger Fry, 'Manet and the Post-Impressionists'.

DECEMBER (later in the month). Repaid Miss Knox the capital she had sunk in their school (using money earned by the purchase of his portrait of *George Moore* and the sale in Paris, effected by Jacques-Émile Blanche, of some of his pictures). Miss Gosse, who had for many months been running the school, formally took Miss Knox's place. She contributed no capital but it was intended that she and Sickert would share the profits.

During this year often used a studio in Brecknock Road, Tufnell Park which he had perhaps acquired in 1909.

1911 JANUARY. One-man exhibition of 49 drawings at the Carfax Gallery. Article on the Grafton Gallery exhibition, 'Post-Impressionists', published in the *Fortnightly Review*.

SPRING. Camden Town Group formed, consisting of 16 invited male frequenters of the Fitzroy Street meetings (Sickert, Gore, Gilman, Ginner, Lightfoot—who died after their first exhibition and was replaced by Duncan Grant, Bevan, Bayes, Drummond, Lucien Pissarro, Manson, Innes, Wyndham Lewis, John, Lamb, Ratcliffe and Doman Turner).

MAY. Stormy courtship with a young pupil from his Westminster classes who jilted him (it is said on the way to the registry office) at the beginning of June.

JUNE. First exhibition of the Camden Town Group at the Carfax Gallery. Sickert showed two 'Camden Town Murder' pictures (probably one was No. 65).

JUNE-AUGUST. Published drawings weekly in the *New Age*.

JULY. One-man exhibition at the Stafford Gallery. The Manchester Art Gallery bought *Mamma mia Poveretta* from this exhibition (and also acquired *Charles Bradlaugh at the Bar of the House of Commons* this year).

Wooed Christine Drummond Angus, a pupil at Rowlandson House, seventeen years his junior, with a great talent for the design and execution of embroidery.

29 JULY. Married Christine.

SUMMER (after wedding). Neuville.

AUGUST. Edmund Davis gave *Le Boulevard Aguado* to the Musée du Luxembourg, Paris.

On return to London lived in Harrington Square. Hubby probably joined Sickert's studio ménage, as model and odd-job man, during the latter part of this year.

DECEMBER. Second Camden Town Group exhibition at the Carfax Gallery.

Exhibited Summer and Winter at the N.E.A.C. (non-member).

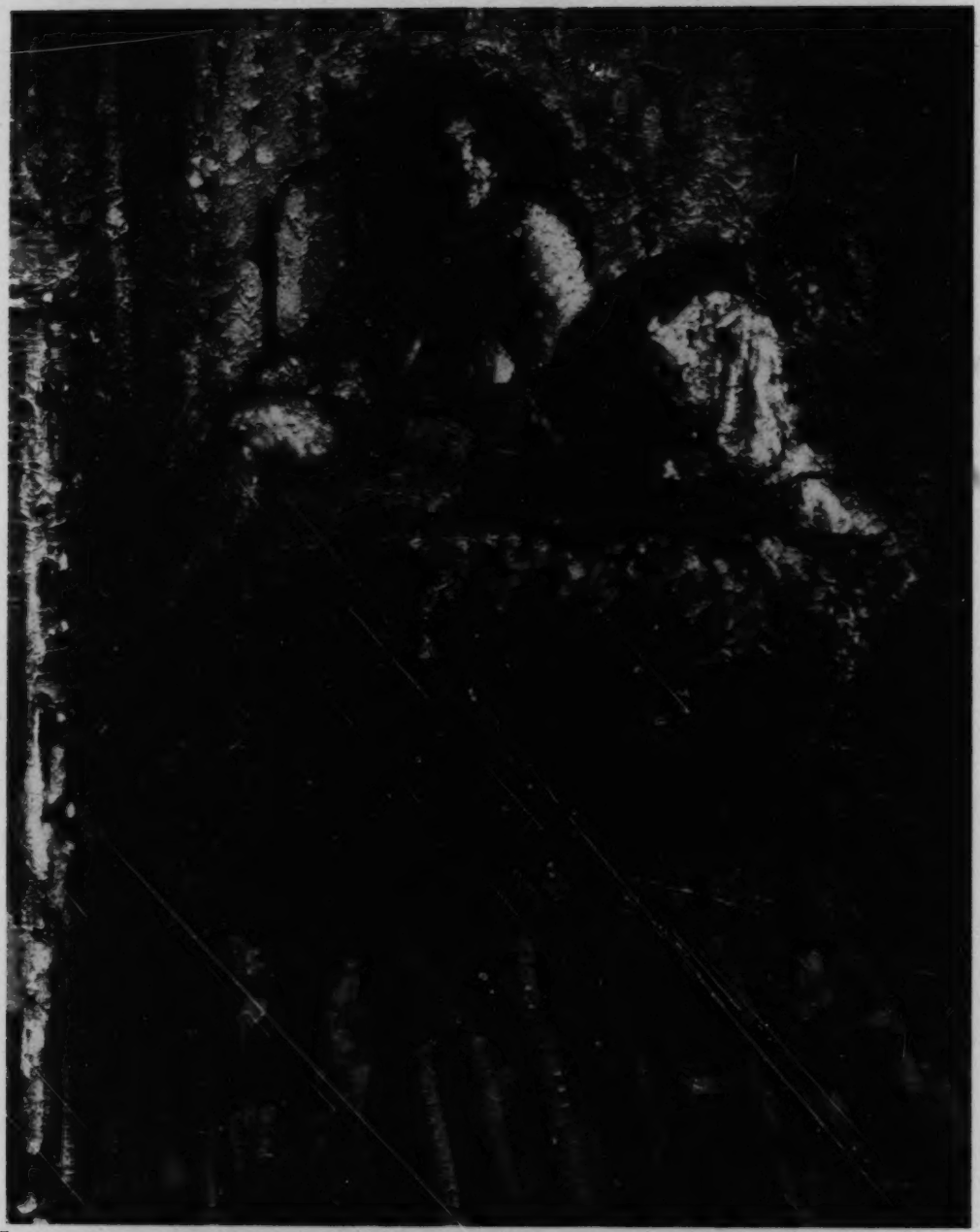
1912 JANUARY. Became a member and exhibited with the Society of Twelve.

JANUARY-JUNE. Published a drawing in nearly every weekly issue of the *New Age*.

JANUARY-AUGUST. Series of major articles for the *English Review*. Moved to 68 Gloucester Crescent.

MAY. One-man exhibition of paintings and drawings at the Carfax Gallery.

SUMMER. Neuville. Probably on this visit found the Villa d'Aumale at Envermeu (a village set in the Arques valley some miles inland from Dieppe) to which Sickert and Christine moved the following year.



DECEMBER. Third Camden Town Group exhibition at the Carfax Gallery; exhibits included *Dawn Camden Town* (No. 64).

Exhibited Summer and Winter at the N.E.A.C. (non-member).

1913 26 MARCH-APRIL. Visit to Envermeu to supervize building work at the Villa d'Aumale and then on to Paris.

Using a studio at 247 Hampstead Road which he may have had for some years.

Late SPRING. Thinking of writing a book on the art of painting and approached both MacMillans and Methuens (the records of both publishers are lost).

SUMMER. Exhibited at the N.E.A.C. (non-member).

JULY-SEPTEMBER. Villa d'Aumale, Envermeu where Sickert painted rural subjects including *La Scierie de Torqueville* (No. 71). Walter Taylor visited the Sickerts at Envermeu. Sickert grew a beard for the first time.

Late SEPTEMBER. Visit to Miss Ethel Sands's house at Newington in Oxfordshire before the new term started at the Westminster.

OCTOBER. Contributed to the exhibition of Post-Impressionist and Futurist Art held at the Doré Gallery. Took a leading part in preliminary discussions concerning the expansion of the Camden Town Group. The Carfax Gallery could no longer afford to accommodate their exhibitions but William Marchant of the Goupil Gallery agreed to house the group providing their name was changed and the number of members increased.

NOVEMBER. A new society created, with Gilman as president. The sculptors Epstein and Gaudier Brzeska, Wyndham Lewis's band of Futurists and Vorticists, and several women painters (the ban against them now being lifted) augmented the Camden Town Group. The society held its first exhibition at Brighton from November until January 1914, comprising the work of 'English Post-Impressionists, Cubists and Others' announced as 'arranged by the Camden Town Group'. Sickert exhibited at Brighton and made a speech at the opening.

1914 Sickert resigned from this new society, now christened The London Group, before its first exhibition under this name in March. Also resigned from the Fitzroy Street Group. The reason for both resignations was his disgust with the art of Epstein, Lewis and Etchells (he found their work, particularly Epstein's, pornographic).

JANUARY-MARCH. Edited a series called 'Modern Drawings' for the *New Age* consisting of the weekly publication of a few of his own drawings and a selection of works by his pupils and disciples.

MARCH-APRIL. T. E. Hulme edited a more radical selection of 'Contemporary Drawings' which alternated with Sickert's now fortnightly 'Modern Drawings'.

MARCH-JUNE. Wrote art criticism for nearly every issue of the *New Age*.

27 MARCH. Gore died and Sickert felt his loss deeply.

APRIL. Visit to Brighton to stay with Walter Taylor. One-man exhibition at the Carfax Gallery with whom he now had an exclusive contract.

Had a studio at 24 Red Lion Square. Still using 247 Hampstead Road, as well as his studios in Granby Street and Brecknock Road.

Commissioned in the first half of this year to paint a series of pictures to decorate the dining-room of Miss Ethel Sands's new house in Chelsea. Early in the summer began to go on frequent drawing expeditions to the New Bedford Music Hall which was probably to be the subject of all the projected pictures. (In the end Sickert so procrastinated with the execution of this commission that only one painting was completed and Miss Sands did not acquire it.)

Rejoined the N.E.A.C. and exhibited with them in the Summer when he showed *Ennui* and in the Winter. Also joined the National Portrait Society this year and sometimes exhibited with them until his resignation in 1922.

JUNE. Closed down Rowlandson House.

JULY. Envermeu where he stayed until after war broke out at the beginning of August.

AUGUST. Moved to Dieppe (27 Rue de l'Hôtel de Ville), took a studio there in a doctor's house, and painted the architecture of Dieppe again (e.g. No. 73).

Late AUGUST or SEPTEMBER. Return to London. Took a studio at 26 Red Lion Square (and gave up No. 24) where he painted a series of pictures of a model at the piano.

AUTUMN. Etching a great deal, and painting *The Soldiers of King Albert the Ready* (No. 74), exhibited at the N.E.A.C. in November, as well as other military subjects.

1915 JANUARY. Exhibited *The Integrity of Belgium*, a very large military picture which is now lost, at the R.A. War Relief Exhibition.

FEBRUARY. Moved from Gloucester Crescent to Kildare Gardens, Westbourne Grove. Exhibited with the Society of Twelve.

Still working during the first half of the year at the New Bedford subjects for Miss Sands and etching (for which purpose he converted the Red Lion Square studio). The Carfax Gallery published a comprehensive series of his recent etchings.

SPRING or early SUMMER. Visit to Chagford in Devon.

Joined the International Society of Sculptors, Painters and Gravers and exhibited with them on and off until his resignation in the early 1920s. During the war Sickert began to exhibit with various different societies and showed his work in many regular miscellanies of contemporary paintings such as the Goupil Gallery Salons and various Grosvenor Gallery exhibitions.

Exhibited at the N.E.A.C. in the Summer and Winter.

JULY-DECEMBER. Wrote several reviews of current exhibitions and in September his important article 'The Future of Engraving', for the *Burlington Magazine*.

AUGUST. Gave up his studio in Brecknock Road and acquired Whistler's old studio at 8 Fitzroy Street.

AUGUST-SEPTEMBER. Visit to Brighton to stay with Walter Taylor. The two versions of *Brighton Pierrots* (No. 76) were the main result of the visit.

OCTOBER. Began to teach again at the Westminster Technical Institute (he had given up his post there for a time,

probably in 1914) and remained on the staff until 1918. Sickert's reappointment displaced and embittered Gilman. Saw a lot of Maurice Asselin, the French painter, with whom he often shared his studios at this period.

1916 Probably acquired his Warren Street studio during this year. Joined the London Group between the Summer and Winter exhibitions but contributed pictures to both these shows.

SUMMER. Visit to Bath.

Wrote a number of reviews and articles for the *Burlington Magazine* especially during the first half of the year.

NOVEMBER. One-man exhibition at the Carfax Gallery.

1917 Final resignation from the N.E.A.C. with whom he had not exhibited in 1916. Exhibited with the London Group in Spring but then resigned his membership.

Moved from Kildare Gardens to a house in Camden Road.

SUMMER. Bath; studio at 10 Bladud Buildings and lived with his wife at the Lodge, Entry Hill. From 1916–18 painted the landscape of Bath (e.g. Nos. 78–80).

AUTUMN. Took a studio (where Frith had painted *Derby Day*) at 15 Fitzroy Street and opened an *atelier* at 8 Fitzroy Street.

NOVEMBER. His nostalgic recollection of his relationship with Degas (who had died in September) published in the *Burlington Magazine*.

1918 JANUARY. Wrote an article on Thérèse Lessore's painting in *Art and Letters*, a magazine which occasionally published drawings by Sickert at this period; the article was republished as a catalogue preface to Miss Lessore's exhibition at the Eldar Gallery in November.

Gave up his teaching post at the Westminster Technical Institute. Nina Hamnett took his place for a time. Also terminated his contract (for personal reasons) with Arthur Clifton of the Carfax Gallery.

SUMMER. Bath and probably stayed there for much of the rest of the year.

War ended in November.

1919 FEBRUARY. One-man exhibition at the Eldar Gallery (catalogue preface written by Clive Bell).

SPRING. Exhibited with the London Group (non-member). Listed as a member again in the Winter but did not then exhibit and by 1920 was neither an exhibitor nor a member.

Went with his wife to the Villa d'Aumale, Envermeu with the intention of settling in France permanently. Painted still life and landscape in Envermeu and began to study in the Dieppe casino as preparation for the gambling pictures (e.g. No. 81). Probably also began to study at the Dieppe *café-concert* Vernet's.

1920 WINTER to SPRING. Visit to London where he painted Shoreditch music hall subjects and London park landscapes.

After EASTER. Moved to the Maison Mouton at Envermeu, a house Christine had bought in the winter just before they came to London.

OCTOBER. Christine died having been increasingly frail and ill all through the summer. Sickert stayed on at the Maison Mouton for a while but at the end of December or early in the new year moved to Dieppe.

1921 Flat and studio at 44 Rue Aguado; still painting the Dieppe Casino and Vernet's subjects and also painting figure subjects and portraits (he began *Victor Lecour* this year).

WINTER. Moved to 10 bis Rue Desmarets.

1922 FEBRUARY. His mother died.

Early SUMMER. Moved back to London and lodged for a time at Bachelor's Hotel, Covent Garden. Studio at 15 Fitzroy Street (probably retained while he lived in France).

JUNE. Wrote catalogue preface to an exhibition and sale of work by his father and grandfather held at Goupil's Gallery.

JUNE-DECEMBER. Wrote several articles for the *Burlington Magazine*.

Acquired a bed-sitting room at 15 Fitzroy Street.

Met Cicely Hey whom he painted many times 1922–4 (e.g. No. 83).

Exhibited with the London Group in the Autumn (non-member).

Jacques-Émile Blanche presented *The P.S. Wings in an O.P. Mirror* and *St. Jacques Façade* to the Musée de Rouen.

1923 JANUARY. Lectured ('Straws from Cumberland Market') in Edinburgh.

W. H. Stephenson of Southport came to visit him this year in Fitzroy Street where he was still painting Dieppe subjects.

Rejoined the London Group and exhibited with them Spring and Autumn (when he showed a version of *The Trapeze*).

NOVEMBER. Delivered 'Straws from Cumberland Market' in Oxford.

Writings this year included several reviews for the *Burlington Magazine*.

Jacques-Émile Blanche presented more Sickert paintings and many drawings from his collection to the Musée de Rouen.

1924 JANUARY. Delivered 'Straws from Cumberland Market' (each delivery with variations) in Hanley, London, Manchester and Southport.

MARCH-MAY. W. H. Stephenson commissioned several articles from Sickert for publication in the *Southport Visiter*. Stephenson bought *L'Armoire à Glace*, the Dieppe figure subject finished this year, having already bought an early Dieppe landscape *The Theatre of the Young Artists*. During the course of this or the next year Stephenson bought several other Sickert works including *Amphitryon* (probably the last of Sickert's personally conceived subject pictures).

Exhibited Dieppe Casino subjects (one showing Boule, the other Baccarat) with the London Group Spring and Autumn.

JULY. Exhibition at the Independent Gallery.

Probably took a studio in Noel Street, Islington this year and began to paint the landscape of the neighbourhood, often from photographs.

DECEMBER. Elected Associate of the Royal Academy, and a few years later, when he had also adopted his second name Richard in preference to Walter, signed any of his

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work to hand (including early pictures) 'Rd.St.A.R.A.'.

1925 JANUARY. Undertook to direct, and weekly attend, an art class in Manchester which was organized by Charles Jackson the Manchester dealer who was a friend of Sickert and bought and sold his work. Gradually during the year his attendances dropped off and the numbers of pupils naturally declined.

The N.E.A.C. included a group of his pictures, borrowed from private collectors, in their retrospective exhibition.

Writings this year included a series of articles for the *Daily Telegraph*, including his important review of Whistler's art 'With Wisest Sorrow' (April).

MAY. Exhibited at the Royal Academy for the first time since 1898, *Victor Lecour* (finished in 1924) being one of his submissions.

JUNE. Exhibited with the London Group.

1926 'The Sickert Atelier' set up in Manchester, an art school directed (from a distance) by Sickert who undertook to visit at the end of each term to lecture and criticize work. He never did so and the Atelier evaporated.

The Savile Gallery, run by R. E. A. Wilson, became one of his main dealers, holding two exhibitions of his work this year:—

FEBRUARY. 59 drawings.

MAY. Retrospective and recent work, 37 paintings and 13 drawings.

SPRING. Taught at the R.A. schools for a short period.

Exhibited at the R.A. and with the London Group (January and June).

JANUARY-APRIL. Writing articles for the *Daily Telegraph* and the *Manchester Guardian*.

4 JUNE. Married the painter Thérèse Lessore (formerly Mrs. Bernard Adeney) a friend for many years. After their marriage they visited Margate, Newbury, and then stayed in Brighton where Sickert took a studio in Kemp Town.

Breakdown in health this year (probably a stroke).

1927 On their return to London Sickert and his wife settled in a house at 15 Quadrant Road, Islington. Sickert's eccentricity began to be more marked and expressed itself in the instructions he gave his builders to remove the conventional lavatory pans and replace them with the French type hole in the floor (in order, he said, to see his visitors' faces as they emerged and when necessary to rush to the aid of distressed lady guests).

Finally adopted his second name Richard for all purposes, having compromised over the past two years with Walter R. Sickert.

Exhibited three early works at the R.A. (his submission of the unfinished portrait of *Rear Admiral Lumsden*, begun in Brighton early in the year, having been rejected). Also exhibited with the London Group (June).

AUTUMN. Opened the last of his private *ateliers*, at Highbury Place, Islington. Lord Methuen, Morland Lewis, his future biographer Robert Emmons, and Mark Oliver who went into partnership with R. E. A. Wilson of the Savile Gallery, were among the handful of pupils who attended. The school was for men only and no models were used. By this time Sickert painted almost exclusively from photographs. His pupils were taught to square up their designs, transfer them to canvas and lay them in with a *camaëu* preparation composed of four tones of two colours. Began to paint the Echoes, taking his designs from Victorian black-and-white illustrations (although he took the design of his first Echo, *Suisque Praesidium*, from the lid of a pomade pot).

Elected President of the R.B.A. at the end of the year, and added a flambuoyant P.R.B.A. to his signature.

1928 FEBRUARY. Exhibition of 38 paintings and 7 drawings (retrospective and recent) at the Savile Gallery including two Echoes and his portrait of the *Rt. Hon. Winston Churchill* (then Chancellor of the Exchequer) to whom he had been giving painting lessons.

APRIL. London Group Retrospective included *Dieppe Races* (No. 82) among a group of Sickert works.

MAY. Exhibited *Rear Admiral Lumsden*—a life-size full length portrait—at the R.A. where it excited much comment.

NOVEMBER. *Cicely Hey* (No. 83) sold at Christie's from Sir Michael Sadler's collection for 660 guineas.

The Leicester Galleries in 1928 and 1929 published a large series of the etchings and engravings made by Sickert throughout the 1920s (after which this branch of his activity ceased).

1929 Habit of besieging the daily press with letters on a variety of topics began and continued until 1932, *The Times* being

the favourite recipient in 1929.

FEBRUARY. Thirty-two paintings (a whole room) by Sickert in an exhibition of Modern English Art in Brussels. Exhibited with the London Group in January (the portrait of *Hugh Walpole*) and November. His picture of *Sir Nigel Playfair in the part of 'Tony Lumpkin'* was the cynosure of the Royal Academy. Sickert donated the money he had been given for this commissioned picture (paid by subscription as a presentation to Sir Nigel) to the Sadler's Wells rebuilding fund. Sickert himself went frequently to Sadler's Wells at this period.

JUNE. Large retrospective exhibition at the Leicester Galleries who joined the Savile Gallery as one of Sickert's main dealers.

Painting *The Raising of Lazarus* at Highbury Place where he used the wall (papered) for his preliminary full-scale sketch.

DECEMBER. Resigned from the R.B.A.

1930 MARCH. Exhibition of paintings and drawings including his self-portraits, *Lazarus breaks his Fast* (No. 84) and *The Servant of Abraham* (No. 85), at the Savile Gallery.

MAY. Exhibited a portrait of his physician *Dr. Cobbledick* at the R.A.

OCTOBER. Exhibited with the London Group.

NOVEMBER. Exhibition at the Galerie Cardo in Paris.

1931 Moved from Quadrant Road to 14 Barnsbury Park, Islington (where he had many of the windows bricked up). Gave up several studios including the one in Kemp Town (Brighton) and Noel Street.

MAY. Exhibited at the R.A. and had an exhibition of 'English Echoes' at the Leicester Galleries.

OCTOBER. Showed *A Conversation Piece at Aintree* with the London Group. When the Beaux Arts Gallery offered this picture of King George V with his trainer at the races to the Glasgow Art Gallery the City Council turned it down as not majestic enough. It is now owned by H.M. Queen Elizabeth The Queen Mother.

1932 During this year became increasingly interested in painting scenes from contemporary productions of classic plays. He painted his subjects from photographs and was thus able to continue doing them after his removal to Thanet. Peggy Ashcroft, Gwen FFrangcon-Davies and Edith Evans were among the actresses whom he portrayed, in many roles, most frequently. His interest in painting theatrical subjects continued until 1936–7.

APRIL. Exhibition at the Beaux Arts Gallery (run by Sickert's brother-in-law) which included many Echoes. The Beaux Arts and the Leicester Galleries between them now became Sickert's main dealers.

MAY. Received an Hon. LL.D. from Manchester University. Exhibited *The Raising of Lazarus* at the R.A. (and sold it for the benefit of Sadler's Wells at Christie's in December when it was bought by the Beaux Arts Gallery).

Exhibited with the London Group (October).

The Louvre bought *Hamlet*, an Echo after John Gilbert, from the Leicester Galleries.

1933 Exhibitions at R. E. A. Wilson's Gallery (the Savile Gallery was now defunct) and at the Beaux Arts Gallery. Also exhibited at the R.A. and in November with the London Group.

NOVEMBER. Major loan exhibition at Agnew's (who had since 1906 included works by Sickert in several of their mixed shows of British Art and had sent a group of his paintings to New York in December 1929 in a show of Contemporary British Artists).

1934 Virginia Woolf's pamphlet *Walter Sickert: a Conversation*, an imaginary discussion of his work inspired by the Agnew loan exhibition, published.

Became a full Academician and at the R.A. exhibited a portrait of *Sir James Dunn*, one of a group of portraits of himself, his wife and his friends, commissioned by Sir James to help Sickert out of his financial difficulties. The portraits Sickert painted for Sir James are all approximately life-size. Subscription fund raised among his friends and admirers to enable him to work free from financial anxiety.

SUMMER. Margate where Sickert began to lecture at the Thanet School of Art. He and his wife decided to settle in the neighbourhood.

NOVEMBER. 18 recent paintings exhibited at the Leicester Galleries and exhibited with the London Group.

END OF THE YEAR. Moved to Hauteville, St. Peter's-in-Thanet.

1935 MAY. Exhibited at the R.A., one of his submissions being the full-length, life-size, vividly coloured portrait of *Viscount Castlerosse* (one of the group commissioned by Sir James Dunn).

Resigned from the R.A. (as a protest against the President of the R.A.'s refusal to sign an appeal for the preservation of Epstein's sculptures on the British Medical Association's building in the Strand).

JULY. 12 new paintings shown at the Beaux Arts Gallery.

OCTOBER. Exhibited two paintings at the N.E.A.C. (non-member) probably because it was the 50th Anniversary of its constitution.

NOVEMBER. Exhibited the sketch for *The Raising of Lazarus* with the London Group.

1936 JANUARY. Exhibition of early paintings at the Redfern Gallery.

APRIL. Exhibition of recent paintings at the Leicester Galleries.

Resigned from the London Group.

1937 JANUARY. Exhibition of Sickert and the living French painters at the Adams Gallery.

APRIL. Exhibition of paintings at the Beaux Arts Gallery.

DECEMBER. Exhibition of 68 early paintings at the Redfern Gallery.

1938 JANUARY-FEBRUARY. Retrospective loan exhibition of 30 paintings at the Arts Club, Chicago and then at the Carnegie Institute, Pittsburgh. Sickert had sent pictures to the Pittsburgh Annual International Exhibitions from 1923–7 and from 1931–9. From time to time during this period he had also sent his work to other international exhibitions, for example the Venice *Biennale*. In 1938 in Paris (Musée du Louvre), in an exhibition of English painting of the 18th and 19th Centuries, he was represented by 9 paintings.

MARCH. 21 recent paintings shown at the Leicester Galleries.

Received an honorary D.Litt. this year from the University of Reading.

END OF THE YEAR. Moved to St. George's Hill House, Bathampton.

1939 Lectured at the Bath School of Art until war broke out.

MAY. Exhibition of early paintings by Sickert (and William Nicholson) at the Beaux Arts Gallery.

JUNE. Sickert one of the '*Trois Peintres Anglais*' exhibited at the Galerie Bing in Paris where he was represented by 14 paintings. A group of his pictures was also sent to the World's Fair, New York this year.

1940 FEBRUARY. 25 paintings exhibited at the Redfern Gallery.

APRIL. 15 recent paintings exhibited at the Leicester Galleries. (Recent paintings now meant, as it had done for some years, mostly Echoes and landscapes—painted from photographs—of Sickert's immediate environment).

W. H. Stephenson's book *Sickert: the Man and his Art. Random Reminiscences*, published this year. It was an account of the author's relationship with Sickert from 1923-5.

1941 Group of pictures exhibited at the first American-British Art Center show in the United States.

Publication of Robert Emmons's *The Life and Opinions of Walter Richard Sickert* which to this day remains the major comprehensive portrait of Sickert.

AUTUMN. Major retrospective exhibition of 132 paintings and drawings organized by Lillian Browse held at the National Gallery. Sickert had been approached in January 1938 concerning a projected exhibition to open at the Tate Gallery in June 1939. This exhibition was first postponed until the Autumn and then abandoned altogether in favour of the National Gallery exhibition. The Tate kept pictures already collected in 1939 and these were included in the National Gallery show (it seems erroneously catalogued as having been exhibited at the Tate in 1939).

1942 22 JANUARY. Died at Bathampton. His wife, Thérèse Lessore survived him to die in 1945.

SELECTED LIST OF POSTHUMOUS ONE-MAN SICKERT EXHIBITIONS

Note. The major exhibitions of Sickert's work held within his lifetime are quoted in the biography. There, and in the list below, galleries are in London unless otherwise stated. Exhibitions quoted in the catalogue notes are abbreviated as indicated in the following list. The major retrospective exhibition held at the National Gallery in 1941 is abbreviated N.G. 1941.

1942 Temple Newsam House, Leeds. Major retrospective of 200 paintings, drawings and etchings.
Abbreviation: Leeds 1942.

1942 C.E.M.A. 45 paintings and drawings.

1947 Thomas Agnew and Sons. Paintings and Drawings by Sickert from the collection of Robert Emmons (64 works).
Abbreviation: Agnew 1947, Emmons Collection.

1949 The Arts Council, London. Notes and sketches from the collection of Sickert works acquired by the Walker Art Gallery, Liverpool from the Sickert Trust.

1949 Beaux Arts Gallery. Paintings and drawings.

1950 Museum of Art, Hove.

1950 Leicester Galleries. Paintings and drawings by Sickert from the collection of Robert Emmons (35 works).
Abbreviation: Leicester Galleries 1950, Emmons Collection.

1951 Roland, Browse and Delbanco, 'Forty of Sickert's finest Paintings', a loan exhibition.
Abbreviation: R.B.D. 1951.

1953 The Arts Council, Edinburgh. 104 paintings and drawings.
Abbreviation: Edinburgh 1953.

1954 Le Musée de Dieppe. 55 paintings, drawings and etchings on loan from local public and private collections (held together with a Jacques-Émile Blanche exhibition).
Abbreviation: Dieppe 1954.

1957 Graves Art Gallery, Sheffield. 199 paintings, drawings and etchings.
Abbreviation: Sheffield 1957.

1957 Roland, Browse and Delbanco. Paintings (exhibition shared with Delance).
Abbreviation: R.B.D. 1957.

1960 Roland, Browse and Delbanco. Paintings and drawings.
Abbreviation: R.B.D. 1960.

1960 Thomas Agnew and Sons. Centenary loan exhibition of 111 pictures from private collections. Concurrent exhibition of etchings and drawings.
Abbreviation: Agnew 1960.

1960 University of Reading. 79 drawings.

1960 The Arts Council, Tate Gallery, London (May-June); Southampton Art Gallery (July); Bradford City Art Gallery (August). 191 paintings and drawings.
Abbreviation: Tate 1960.

1962 Royal Pavilion, Brighton (Sussex Festival). 84 paintings and drawings including 14 from French public collections and 28 from the Morton H. Sands collection).
Abbreviation: Brighton 1962.

1963 Royal Academy of Arts, Diploma Gallery, 'A Painter's Collection', being the collection of Edward le Bas including 28 works by Sickert.

1963 Roland, Browse and Delbanco. Paintings and drawings.
Abbreviation: R.B.D. 1963.

1964 The Arts Council, Midlands Touring Exhibition of 26 paintings and 32 drawings.
Abbreviation: A.C. 1964.

1967 Hirschl and Adler Galleries, New York. Sale and loan exhibition (borrowed from museums and private collections in the United States).

1968 Art Gallery of South Australia, Adelaide. One of the Adelaide Festival exhibitions containing 84 paintings, drawings and etchings.
Abbreviation: Adelaide 1968.

1968 David Jones' Art Gallery, Sydney. Paintings and drawings. Sale and loan exhibition.
Abbreviation: Sydney 1968.

1968 University of Hull, 'Sickert in the North'. Paintings, drawings and etchings borrowed from Northern English collections.
Abbreviation: Hull 1968.

1969 Roland, Browse and Delbanco. Drawings (exhibition shared with Pernath and Le Sidaner).

1970 Islington Town Hall. 'Our Own Sickerts', being an exhibition of the entire collection of drawings, paintings and etchings in the Islington Public Libraries collection.

1972 Folkestone Arts Centre. Exhibition of paintings, drawings and etchings.

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Note. A fuller bibliography, with descriptive notes on the books, articles, etc. listed, is given in Baron, *Sickert*, 1973, pp. 293–5.

NOTES ON THE CATALOGUE

Paintings marked * are not available for the Edinburgh exhibition.
Medium: paintings are in oil unless otherwise stated.
Measurements: height before width; inches unbracketed, centimetres bracketed.
Provenance: temporary and intermediate ownership by dealers is omitted unless of special relevance.
Present ownership: in the case of anonymous lenders the dealer through whom a work was acquired is, whenever possible, cited.
Literature references are not exhaustive. Useful references found in works included in the bibliography are quoted (but page references to plate notes, etc. in the smaller monographs are not separately indicated). These works are quoted in abbreviated form within the notes but full details are given in the bibliography. A selection of helpful literature or reproduction references from other sources is also given (particularly from earlier writings) but passing references to works in more recent (post 1942) writings, often within the context of exhibition reviews, have been omitted.
Exhibition references are selected. The major one-man shows, contemporary and posthumous, have been included. When the title of an exhibition is not quoted it can be assumed that it was a one-man exhibition. It is not always possible to identify pictures included in early exhibitions when it was usual for catalogues to describe pictures by titles alone. When there is any possibility or probability of identifying works (with the help of external evidence) this is indicated in the catalogue. Only a selection of more recent exhibition miscellanies including Sickert's work has been incorporated. The main omissions are many of the official touring exhibitions both abroad and in provincial English cities arranged very often by the British Council and the Arts Council.
Notes to exhibits: detailed information on versions of and studies for pictures is not given because this information is published in the catalogue notes in Baron, *Sickert*, 1973.

ABBREVIATIONS

Exhibition abbreviations are explained in the exhibition list.
Literature abbreviations are explained in the bibliography.
General: p.=page; Fig.=Figure; Rep.=Reproduced; Exh.=Exhibited; Coll.=Collection; Pl.=Plate; *c.*=*circa*; Lit.=Literature; Cat.=Catalogue Number; Prov.=Provenance.
Inscription abbreviations: b.=bottom; t.=top; r.=right; l.=left; c.=centre.

Other abbreviations:

AAA	Allied Artists' Association
Christie's	Messrs. Christie, Manson and Woods
NEAC	New English Art Club
RA	Royal Academy
RBA	Royal Society of British Artists
Sotheby's	Messrs. Sotheby and Co.

1 ON THE SANDS, ST. IVES. 1883
panel, 5¾ x 4⅛ (14.6 x 11.8)
signed Walter Sickert b.r.
Prov: Samuel Courtauld (purchased 1925 from the Leicester Galleries); Christabel, Lady Aberconway
Lit: Douglas Cooper, The Courtauld Collection, London, Athlone Press, 1954, p. 131
Browse 1960, pp. 17, 62, rep. Pl. 1
Baron, Cat. 18, pp. 10–11, 299, rep. Fig. 9
Exh: Sheffield 1957 (3)
Tate 1960 (1)
One of the two panels surviving from the visit made by Sickert and Mortimer Menpes to St. Ives during the winter of 1883–4 in the company of their master Whistler (when, according to Menpes, Sickert almost invariably went off by himself painting pictures, sometimes five and six a day).
An inscribed label on the back reads 'On the Sands/My dear Flo/You are to get well quick/Best love from/Walter Sickert/38 Markham Square/Kings Road Chelsea S.W.'. A Leicester Gallery label is inscribed 'Painted at St. Ives'. 'Flo' was Sickert's housekeeper for a time (? before his marriage in 1885) and is not the Flo who joined Wilson Steer's household in 1907 and later became his housekeeper.
The fresh colours of this little panel and the spontaneous freedom of its handling are unusual to Sickert's work at this early date.
LENT BY A PRIVATE COLLECTOR

2 THE LITTLE STREET SINGER *c.*1883–4
canvas, 23 x 11½ (58.4 x 29.2)
Prov: Royan Middleton
Lit: Baron, Cat. 2, pp. 9, 297, rep. Fig. 1
Probably Sickert's first picture of a public entertainer.
LENT BY A PRIVATE COLLECTOR

3 THE BUTCHER'S SHOP *c.* 1884
panel, 9⅛ x 14½ (23.2 x 36.8)
signed Sickert b.l.
Prov: Mrs. Holland (formerly Mrs. Humphrey née Florence Pash); Redfern Gallery; the Very Revd. E. Milner-White, by whom presented 1951
Lit: Browse 1960, p. 110
Baron, Cat. 21, pp. 17, 299, 301, rep. Fig. 12
Exh: Redfern Gallery 1951, 'Summer Exhibition' (135)
Sheffield 1957 (86)
There is a Whistler panel of a similar motif in the Freer Art Gallery, Washington, D.C.
LENT BY THE CITY OF YORK ART GALLERY

4 VIOLETS *c.* 1884
panel, 4½ x 8 (11.5 x 20.3)
signed Sickert t.r.
Prov: John Lane; presented by Mrs. Lane 1925
Lit: Browse 1960, p. 90
Baron, Cat. 17, pp. 13, 159, 299, rep. Fig. 10
Exh: (possibly) London, van Wisselingh's Dutch Gallery, 1895 (36) as A Bunch of Violets
Sheffield 1957 (76)
Otto Scholderer (a friend of Fantin-Latour and of Sickert's father) in whose Putney studio Sickert had studied, specialized in the painting of still-lifes. Sickert evidently painted several still lifes in the early 1880s; *White Flowers* was shown at the Society of British Artists in 1885 and a pastel *Nature Morte* with *Les XX* in 1887. However, the only examples surviving are this little panel and another *Sweet Violets* which formerly belonged to Miss Sylvia Gosse and is now in a private collection.
LENT BY THE VICTORIA ART GALLERY, CITY OF BATH

5 STREET SCENE *c.* 1884
board, 9½ x 6 (24.1 x 15.9)
signed and inscribed To Miss Maud/ W. Sickert b.l.
Prov: anon. sale Sotheby's 14 December 1960 (129); David Gibbs
Lit: Baron, Cat. 33, pp. 13, 301 (mistakenly listed as on canvas)
The inscription may be addressed to Whistler's model Maud Franklin who probably obliged Sickert by letting him paint her when he was training with Whistler. Maud was perhaps the model for Sickert's earliest dated portrait, *The Grey Dress* (Coll. City Art Gallery Manchester) of 1884. The little picture exhibited here, of an unidentified scene, could represent Sickert's thanks for her services.
LENT BY THE HON. MRS. MICHAEL LYLE

6 THE HARBOUR DIEPPE *c.* 1885
panel, 9 x 14 (22.9 x 35.6)
Prov: Given in 1896 by Sickert to Miss Ellen Heath, by whom presented 1942
Lit: Browse 1960, p. 93
J. Bradshaw, Leeds Art Calendar, No. 53, 1964, pp. 12–15, 'A Group of Paintings by Sickert and a Portrait by Ellen Heath', rep. p. 13.
Baron, Cat. 36, pp. 11, 17, 301, 315, 318.
Exh: Hull 1968 (1) rep. in catalogue.
LENT BY THE LEEDS CITY ART GALLERIES

7 LE QUATORZE JUILLET dated 1885
panel, 9 x 14 (22.9 x 35.6)
signed and inscribed Sickert Dieppe le 14 juillet – 1885 b.l.
Prov: ?Mortimer Menpes; Sir Alec Martin
Lit: W. Baron, Apollo, March 1970, p. 189, rep. p. 187
Baron, Cat. 24, pp. 17–18, 19, 300, rep. Fig. 14
Exh: (probably) S.B.A. 1885–6 (66) as The Fourteenth of July
(probably) Brussels, Les XX, 1887 (lent by Menpes)
(probably) London, van Wisselingh's Dutch Gallery, 1895 (31)
Carfax Gallery May 1912 (15)
National Gallery 1940, 'British Painting since Whistler' (79)
The composition and handling of this little panel with its delicately related tonal values remains Whistlerian, but the number of figures incorporated and the witty shapes of the foreground group of two women under a parasol suggests that Degas's example was already influencing Sickert. Both Degas and Whistler (whose influence is particularly explicit in *The Harbour, Dieppe* No. 6) spent the summer of 1885 in Dieppe.
LENT BY A PRIVATE COLLECTOR

8 THE CIRCUS c. 1885
panel, 8½ x 14 (21.6 x 35.6)
signed Sickert b.r.
Prov: *Sir Alec Martin*
Lit: *W. Baron, Apollo, March 1970, p. 189, rep. p. 187*
Baron, Cat. 38, pp. 18, 22, 26, 33, 301, rep. Fig. 21
Exh: *(probably) R.B.A. 1888 (209) as Pinner's Circus [sic.]*
(probably) London, van Wisselingh's Dutch Gallery, 1895 (39) as Pinder's Circus
(probably) Carfax Gallery May 1912 (19) as Pinder's Circus
National Gallery 1940, 'British Painting since Whistler' (74)

The subject is almost certainly Pinder's Circus, a troupe which frequently visited Dieppe. Sickert also etched Pinder's Circus in the 1880s. This little panel is Sickert's first known painting of a theatrical subject and was probably done in Dieppe in 1885. The way Sickert crowded the space with figures and attempted to articulate his composition with vertical posts and a *repoussoir* parapet in the foreground suggests that Degas influenced this early attempt at a new type of subject.

LENT BY A PRIVATE COLLECTOR

9 THE KURHUIS, SCHEVENINGEN c. 1887
panel, 14 x 9½ (35.6 x 24.2)
signed Sickert b.l.
Prov: *J. W. Freshfield*
Lit: *L. Browse, Connoisseur, 169, September 1968, pp. 9–11, 'A Newly Discovered Sickert', p. 11, rep. p. 10*
W. Baron, Apollo, March 1970, p. 189, rep.
Baron, Cat. 39, pp. 19, 301, rep. Fig. 24
Exh: *R.B.A. 1888 (351)*
Amsterdam, Stedlijk Museum, 1936, English Art Exhibition (132)
N.G. 1941 (25)
Leeds 1942 (117)
Tate 1960 (4) rep. in catalogue

The influence of Manet can be recognized in this and Sickert's other known paintings of Scheveningen (two beach scenes both dated 1887).

LENT BY RICHARD ATTENBOROUGH, ESQ., CBE

*10 THE LION COMIQUE 1887
canvas, 19½ x 11½ (49.6 x 29.2)
signed Sickert b.l.
Prov: *Mr. J. and Miss S. Brandon Thomas*
Lit: *The Yellow Book, III, October 1894, rep. p. 139*
Browse 1960, p. 64, rep. Pl. 10
R. Pickvance, Apollo, April 1962, p. 109, rep. p. 115 (in colour)
W. Baron, Apollo, March 1970, p. 190, rep. p. 193 (in colour)
Baron, Cat. 40, pp. 26–7, 32, 33, 161, 302, rep. Fig. 25
Exh: *R.B.A. 1887 (147) as Le Mammoth Comique*
Agnew 1933 (44)
R.B.D. 1951 (31)
Edinburgh 1953 (47)
Agnew 1960 (6) rep. in catalogue
Tate 1960 (11)

This picture, fully described in the *Daily Telegraph* 2 April 1887, was the earliest music hall painting exhibited by Sickert. Neither the singer nor the music hall has been identified with any certainty; the likeliest suggestions are T. W. Barrett at either Collins or Botting's Marylebone Music Hall, or 'The Great MacDermott'. The compositional formula used is derived from Degas's theatrical subjects of the 1870s but the handling, with its abruptly simplified statement of the tones and the pasty texture of the paint, suggests Manet's influence.

LENT BY A PRIVATE COLLECTOR

11 THE RED SHOP *or* THE OCTOBER SUN c. 1888
board, 10½ x 14 (26.7 x 35.6)
Prov: *(probably) anon. sale Christie's 11 March 1927 (136) as A Shop in Street in Rouen; J. W. Freshfield; Arthur Tooth and Sons 1936; H. B. Broadbent, by whom bequeathed 1949*
Lit: *Browse 1960, p. 106*
Baron, Cat. 30, pp. 17, 38, 300–1, rep. Fig. 20
Exh: *Paris Universal Exhibition, British Section, 1889 (142) as The October Sun*
(probably) R.A. 1927 (544) as St. Valery-en-Caux
Brussels, Palais des Beaux-Arts, 1929 (28) as Soleil d'octobre (lent by the Savile Gallery)
Agnew 1933 (20) lent by J. W. Freshfield
A.C. 1964 (2)

The locality of this picture has never been identified but if it is the picture exhibited at the R.A. in 1927 the puzzle is solved. Contemporary press reviews suggest that this is a strong probability. Many noted the red colouring and the *East Anglian Daily Times* (2 May 1927) described the picture as a 'small sketch of the front of a foreign shop, a harmony of red and brown'. We know from the inscription on a drawing of a woman ironing that Sickert was in St. Valéry-en-Caux in the later 1880s (the resort is just along the coast from Dieppe). This drawing (Coll. City Art Gallery, Leeds) is inscribed 'S. Valery en Caux 1887–8–9?' (when Sickert wrote this he clearly did not remember the precise date of its execution and he may indeed have visited the resort each year).

LENT BY THE CITY OF NORWICH MUSEUMS

12 LE CORSAGE RAYÉ *or* STANDING WOMAN later 1880s?
canvas, 30 x 12½ (76.2 x 31.1)
signed Sickert b.r.
Prov: *Bought in 1909 from Bernheim-Jeune by John Caftanzoglou, the present owner's father*
Lit: *Baron, Cat. 6, pp. 9, 298, rep. Fig. 7*
Exh: *Paris, Bernheim-Jeune 1909 (59) as Le Corsage Rayé*

LENT BY A PRIVATE COLLECTOR

13 QUEENIE LAWRENCE AT GATTI'S HUNGERFORD PALACE OF VARIETIES *c.* 1888

canvas, 24 x 24 (61 x 61)

signed and inscribed To Jacques Blanche/W. Sickert/Gatti's Hungerford (the Arches) b.r. and Queenie Lawrence/Tom Tinsley chairman b.c.

Prov: *Jacques-Émile Blanche; Earl Haig; his sale Christie's 26 July 1957 (42); David Tomlinson; his sale Sotheby's 12 July 1961 (163); Leicester Galleries*

Lit: *Baron, Cat. 43, pp. 27–8, 29, 30, 33, 40, 303, rep. Fig. 27*

Exh: *Sheffield 1957 (27)*
Agnew 1960 (8)
Tate 1960 (10)

The composition of this painting is similar to that used by Sickert for two paintings of *Katie Lawrence at Gatti's*, one of which (now lost) was painted 1887–8 and shown at the N.E.A.C. in April 1888. The other (Coll. Art Gallery of New South Wales, Sydney) must have been painted at the same date and utilized many of the vast number of studies Sickert made for his exhibition picture. (Sickert also painted another version of *Katie Lawrence c.* 1903 called *Ta-ra-ra-boom-de-ay* now in the Yale University Art Gallery). This picture of *Queenie Lawrence* was probably painted a little later than the original pictures of *Katie Lawrence*. Around June 1888 Sickert made many new preparatory studies at Gatti's in which he concentrated less on the careful definition of the audience and more on the architecture of stage and stalls. *Queenie Lawrence* is painted more thinly and spontaneously than *Katie Lawrence* and expresses Sickert's new interest in conveying the lighting and atmospheric effects of the music hall.

'Queenie' was not a nickname for Katie Lawrence. They were two, unrelated, rival *artistes* who happened to be active at the same time and both played at Gatti's. The two of them appeared at Gatti's in July 1887 but Queenie was back there again from March to April 1888 when Katie was on a long tour in Australia.

LENT BY A PRIVATE COLLECTOR

14 LITTLE DOT HETHERINGTON AT THE OLD BEDFORD MUSIC HALL

Fan, gouache on vellum, radius from handle 13 (33), painted area radius 9 (22.9)

Prov: *Mrs. Holland (formerly Mrs. Humphrey née Florence Pash) for whom it was painted; Redfern Gallery*

Lit: *Baron, p. 304 under Cat. 44*

Exh: *Leeds 1942 (115)*
Redfern Gallery 1955, 'Plaisirs de l'Epoque 1900' (126) as Cecile Loftus. l'Old Bedford: evantail
Brighton 1962 (41) as Cissy Loftus

In spite of the relatively recent descriptions of the subject of this fan as Cissy Loftus it seems to represent Little Dot Hetherington as seen in the famous painting of *Little Dot Hetherington at the Old Bedford* singing 'The Boy I Love is up in the Gallery' (formerly in Dr. Emmons's collection). The picture was painted *c.* 1888–9 but Sickert could have painted this fan for Miss Pash at almost any date after this (most probably in the 1890s when they were close friends). This is the only known fan painted by Sickert, a *métier* at which he could hardly match the delicacy of his friend Charles Conder.

LENT BY THE EARL OF DROGHEDA

15 MINNIE CUNNINGHAM AT THE OLD BEDFORD *c.* 1889

canvas, 30 x 26 (76.2 x 66)

signed W. Sickert b.r.

Prov: *Sir Augustus Daniel*

Lit: *Browse 1960, p. 63 (under Plate note 7)*
R. Pickvance, Apollo, April 1962, p. 111
Baron, Cat. 46, pp. 31, 304, rep. Fig. 37

Exh: *N.E.A.C. winter 1892 (91) as Miss Minnie Cunningham 'I'm an old hand at love, though I'm young in years'*
London, van Wisselingh's Dutch Gallery, 1895 (11)
Arts Council 1955, 'Some 20th Century Paintings from the Collection of Peter Pears and Benjamin Britten' (30)

Minnie Cunningham began her career *c.* 1888 and first appeared at the Bedford Music Hall in July 1889 when this picture was probably studied. At this period, 1888–9, Sickert often used vivid reds in his paintings (e.g. *The P.S. Wings in an O.P. Mirror* in the Musée de Rouen and *The Red Shop*, No. 11 in this exhibition).

LENT BY A PRIVATE COLLECTOR

16 RED WHITE AND BLUE *c.* 1889

board, 8¾ x 5¾ (22.2 x 14.6)

Prov: *Lord Cottesloe; his sale Sotheby's 14 July 1965 (64); Arthur Tooth and Sons*

Lit: *Baron, Cat. 49, pp. 31, 32, 305 (mistakenly listed as on panel), rep. Fig. 29*

Another Bedford Music Hall subject probably representing Miss Fanny Guyton who played at this hall in September 1889. A song called 'Red White and Blue' headed Miss Guyton's repertoire in 1889 and it is probable that she dressed appropriately for her act.

LENT BY A PRIVATE COLLECTOR

17 THE THREE DRUMMERS *or* THE THREE IMPERIALISTS —*c.* 1890

canvas, 11½ x 15½ (29.2 x 39.3)

signed Sickert t.r.

Prov: *Mrs. Phyllis Duveen; Arthur Jeffress*

Lit: *Browse 1960, p. 64 (under Plate note 11a)*
Baron, p. 304–5 (under Cat. 47)

Exh: *Redfern Gallery 1936, 'Early Paintings by Richard Sickert' (14)*
Redfern Gallery 1937, 'Early Paintings by Richard Sickert' (33), lent by Arthur Jeffress

Sickert painted several pictures of the Sisters Lloyd (the group represented in this painting), each one different in composition and detail. The original two 'Sisters', who began to play in the halls in 1888, were Rosie Lloyd (sister of Marie) and her cousin Bella Orchard. This picture is the only one to show three sisters probably Rosie, Gracie and Alice Lloyd, Bella Orchard having been dropped from the group as soon as Marie's sisters were old enough to join it. The music hall is again the Bedford.

LENT BY MRS. PRINCE LITTLER

18 PHILIP WILSON STEER c. 1890

canvas, 36 x 24 (91.4 x 61)
signed Sickert b.r.

Prov: *Philip Wilson Steer, by whom bequeathed 1942*

Lit: *Browse 1943, p. 36, rep. Pl. 6*
D. S. MacColl, Life Work and Setting of Philip Wilson Steer, London, Faber, 1945, p. 51, rep. as frontispiece
Browse 1960, pp. 21, 100
Bruce Laughton, Philip Wilson Steer, 1971, pp. 54–5, rep. Pl. 83
Baron, Cat. 53, pp. 9, 13, 36, 298, 306–7, rep. Fig. 39

Exh: *N.E.A.C. spring 1890 (104)*
Agnew 1933 (58)
Arts Council 1967, 'Decade 1890–1900' (32)
Adelaide 1968 (5)

Sickert and Steer (1860–1942) were exact contemporaries and at the time of this painting close friends. In spring 1890 they each exhibited a portrait of the other at the N.E.A.C. Steer's portrait of 1890, a half-length showing Sickert sporting a handsome moustache, is now lost although the National Portrait Gallery does have another portrait by Steer painted in 1893, showing Sickert standing full-length in front of a studio background. Sickert used a studio background for his portrait of Steer; the large Whistlerian full-length picture leaning on the wall behind the seated Steer is said to represent Sickert's portrait of Miss Fancourt (now lost) probably painted in the mid 1880s and also exhibited at the N.E.A.C. in spring 1890.

LENT BY THE TRUSTEES OF THE NATIONAL PORTRAIT GALLERY, LONDON

19 AUBREY BEARDSLEY 1894

possibly tempera on canvas, 30 x 12¼ (76.2 x 31.1)
signed Sickert b.l.

Prov: *Mrs. E. A. Beardsley (the sitter's mother); purchased 1932*

Lit: *The Yellow Book, II, July 1894, rep. p. 223*
R. R. Tatlock, The Burlington Magazine, 44, April 1924, p. 202, 'The Tate Gallery', rep. p. 197
Haldane MacFall, Aubrey Beardsley, The Man and his Work, London, Bodley Head, 1928, p. xiii
Emmons, p. 87
Browse 1943, pp. 11, 37–8, rep. Pl. 9
Bertram, p. 12, rep. Pl. 6
Browse 1960, p. 100
Rothenstein 1961, rep. p. 2
Tate Gallery Catalogue 1964, pp. 625–6
Pickvance 1967, rep. Colour Pl. 1
Baron, Cat. 57, pp. 13, 37, 307, rep. Fig. 40

Exh: *London, van Wisselingh's Dutch Gallery, 1895 (3) as Portrait of Mr. Aubrey Beardsley. Sketch in Distemper*
Tate 1960 (16)

Inspired by an incident at the unveiling of a memorial bust to Keats in Hampstead Church in July 1894 when Beardsley, as described by MacFall, broke away from the crowd to take a short cut by picking his way through the graveyard. MacFall's description of Beardsley's aspect and dress so closely matches Sickert's painting that, as the Tate Gallery Catalogue noted, it may have been coloured by Sickert's painting. Sickert also made several drawings of Beardsley. Aubrey Beardsley (1872–98), the black-and-white artist and at this time art editor of the *Yellow Book*, knew Sickert well. Indeed, it was Sickert who supervized Beardsley's only attempt in oil, *A Caprice*, now in the Tate Gallery.

This painting is usually catalogued as in oil although the dry chalky texture of the paint argues against this description. Moreover, in 1924 R. R. Tatlock noted the painting as a rare example of a tempera painting which had so far escaped the varnish brush. However, the descriptive title "Sketch in Distemper" given in the 1895 catalogue may well be a pun alluding to the true medium of the painting as well as to the temperament and health of the consumptive sitter.

LENT BY THE TRUSTEES OF THE TATE GALLERY, LONDON

*20 L'HÔTEL ROYAL, DIEPPE c. 1894

canvas, 19¾ x 24 (50.2 x 61)
signed Sickert b.r.

Prov: *Jacques-Émile Blanche (bought from the Bernheim-Jeune sponsored sale at the Hôtel Drouot in 1909)*

Lit: *Jacques-Émile Blanche, Portraits of a Lifetime, p. 48*
Browse 1943, p. 40, rep. Pl. 13 (mistakenly listed as in the de Pass collection)
Baron, Cat. 68, pp. 39, 309, 319, rep. Fig. 48

Exh: *(probably) N.E.A.C. winter 1894 (50)*
(possibly) London, van Wisselingh's Dutch Gallery, 1895 (1)
Paris, Bernheim-Jeune 1909 (65)
Dieppe 1954 (2)

Sickert painted the old Hôtel Royal, Dieppe many times; in 1893 he exhibited one version at the N.E.A.C. and published the same picture in the *Yellow Book* in 1895. It showed the foreground punctuated by a few figures dressed in crinolines—a stylized conception which must have been influenced by Beardsley. The picture on exhibition here was probably painted a year later and in all but one detail, a figure in red in the middle ground, it matches the press descriptions of the work exhibited at the N.E.A.C. in 1894. This figure is a paradox. Blanche, in the context of a full description of this painting (which at the time of writing he had before his eyes), also noted a soldier in red behind the woman and child in white: yet this figure has now disappeared. At the turn of the century Sickert returned to this subject again, but instead of representing it at a distance, spread out horizontally behind the promenade, he viewed it from a diagonal side angle looking up the Rue Aguado. At the end of the summer season of 1900 the building was demolished to be replaced in 1901 by a more luxurious but less gracious hotel.

LENT BY A PRIVATE COLLECTOR

21 THE FAÇADE OF ST. JACQUES, DIEPPE early 1890s?

panel, 9½ x 5½ (24.1 x 14)
signed Sickert b.r.

Prov: *R. Barr*

Lit: *Browse 1960, p. 67 (under Plate note 23)*
Baron, p. 320 (under Cat. 113)

This little panel (and another from the same collection) are the earliest examples extant of a subject which Sickert was to paint a great number of times in the 1890s (see also No. 35), the 1900s (see also No. 42), and in 1914. He exhibited pictures called *La Rosace, The Rose Window*, and *St. Jacques*, at the N.E.A.C. in 1894, 1899 and 1901 respectively. All were versions (unidentified) of this subject.

LENT BY MRS. H. D. ROBERTSON

22 THE GALLERY OF THE OLD BEDFORD *c.* 1894
canvas, 21¼ x 15 (54.9 x 38.1)
signed Sickert b.r.
Prov: *E. M. B. Ingram, by whom bequeathed 1941*
Lit: *F. Rutter, Studio, November 1930, rep. p. 318 (in colour)*
Browse 1943, pp. 35–6, rep. Pl. 5
Bertram, Pl. 4
Browse 1960, pp. 65 (under Plate note 15), 91
R. Pickvance, Apollo, April 1962, pp. 111–12
Baron, pp. 41–2, 311 (under Cat. 73)
Exh: *Venice, Biennale, 1936 (13, Foreign Section)*
N.G. 1941 (18)
Leeds 1942 (121)

Probably executed as a preliminary rehearsal for the picture of this subject (Coll. Walker Art Gallery, Liverpool) exhibited at the N.E.A.C. winter 1895 under the title *'The Boy I Love is up in the Gallery'*. Another alternative title for versions of this subject is *Cupid in the Gallery*. A dated etching of 1894 is close to these two paintings in composition and proves that Sickert had already begun work on the subject in that year. Later in the decade Sickert painted several more versions. The subject of the *Gallery of the Old Bedford* is now the audience and no longer the stage *artistes* who had fascinated him in the 1880s. Indeed, with very few exceptions, Sickert did not paint the stage and performers again until the 1920s. The compositional structure of the music hall subjects of the 1880s incorporating the stage inevitably recalled Degas's theatrical interiors. In his pictures of music hall audiences Sickert was free from such insistent precedents and could create his own exciting compositional effects.

LENT BY THE FITZWILLIAM MUSEUM, CAMBRIDGE

23 THE DOGANA AND SANTA MARIA DELLA SALUTE dated 1896
canvas, 16¼ x 24 (42.5 x 61)
signed and dated Sickert 1896 b.r.
Prov: *E. J. Power; Lt. Col. Stanley Cohen; Harold Esslemont; Arthur Tooth and Sons*
Lit: *Browse 1943, p. 38, rep. Pl. 10*
Browse 1960, pp. 26, 66 (under Plate note 18)
Baron, Cat. 80, pp. 47, 49, 50–1, 312, rep. Fig. 53
Exh: *Agnew 1960 (14)*

The only known dated work of Sickert's first visit to Venice. The composition recalls Guardi's and later Whistler's views of the same scene. Sickert also painted two nocturnes of the subject.

LENT BY A PRIVATE COLLECTOR

24 THE FAÇADE OF ST. MARK'S. RED SKY AT NIGHT *c.* 1896
canvas, 18 x 24 (45.7 x 61)
signed Sickert b.r.
Prov: *Arthur Crossland; Lord Cottesloe; Arthur Jeffress, by whom bequeathed 1963*
Lit: *Browse 1943, p. 39 (under Plate note 11a)*
Baron, Cat. 82, pp. 48, 312, 325, rep. Fig. 52
Exh: *N.G. 1941 (72)*
Leeds 1942 (122)
Wildenstein, London, 1970, 'Pictures from Southampton' (30)

According to a label on the back this picture was painted in 1896. Seven versions of the subject painted on and after Sickert's first visit to Venice are known—not counting the oil studies (e.g. No. 25). On a later visit to Venice Sickert again painted St. Mark's but chose to represent only a part of the façade. In each version of the full façade he varied the incidental details (flags, figures etc.), the precise points of cutting, and the light effects. Sickert's conception of representing St. Mark's seen flat on and spread horizontally across his canvas was possibly influenced by Clara Montalba's representations of the same subject (he lived next door to the Montalbas on this first visit to Venice). The idea of representing a great cathedral in a series of pictures seen in different lights may have been influenced by Monet. On his way to Venice in May 1895 Sickert could have stopped in Paris to see the Monet exhibition at Durand-Ruel in which twenty paintings of Rouen Cathedral were on view. Nevertheless the illumination of Sickert's pictures has none of the instantly perceived naturalism of Impressionism. His pictures were not swiftly painted on the spot in an effort to capture a fleeting effect. The theatrical and almost arbitrary use of a rich pink to suffuse the colour harmony in this picture is highly conceptual. It represents the distilled essence of the drama of a Venetian twilight but is hardly credible as a record of one particular evening.

LENT BY THE SOUTHAMPTON ART GALLERY

25 THE FAÇADE OF ST. MARK'S *c.* 1895–6
oil on paper mounted on panel, 8¾ x 11¾ (22.3 x 29.9)
signed Sickert b.r.
Prov: *Montague Shearman, by whom bequeathed 1940*
Lit: *Browse 1943, p. 39 (under Plate note 11a)*
Browse 1960, p. 107
Baron, Cat. 81, pp. 48, 312, rep. Fig. 51
Exh: *Redfern Gallery 1940, Exhibition of pictures from Montague Shearman's Collection (16)*

LENT BY THE VISITORS OF THE ASHMOLEAN MUSEUM, OXFORD

26 THE SCUOLA DI SAN MARCO. OSPEDALE CIVILE *c.* 1895–6
canvas, 27¼ x 29 (69.9 x 73.7)
signed Sickert b.l.
Prov: *Sir George Sutton; Mrs. William Miller*
Lit: *Baron, Cat. 83, pp. 47, 313, rep. Fig. 54*
Exh: *(possibly) N.E.A.C. spring 1896 (100) as Sirocco*

Another subject frequently painted by Sickert on this and later visits to Venice. *Sirocco* was 'a view of the canal which goes from S. Giovanni e Paolo and the Scuola S. Marco out towards Murano' (*Daily Telegraph*, 4 April 1896). This picture is the only one of the extant versions of the scene to suit the title, in

its suggestion of an impending storm, and to accord with the description given in the *Daily Telegraph:* 'Gleams of silver catching here and there mouldings and surfaces of darker grey'.
LENT BY A PRIVATE COLLECTOR

27 PIAZZA SAN MARCO *c.* 1895–6?
panel, 7¼ x 9 (18.4 x 22.9)
signed Sickert b.l.
Prov: Adams Gallery
Exh: Edinburgh 1953 (77)
Probably painted on Sickert's first visit to Venice but possibly done in 1900 when Sickert painted St. Mark's Square again but from a different viewpoint.
LENT BY A PRIVATE COLLECTOR

28 PONTE DELLA GUGLIE SUL CANNAREGIO *c.* 1896
canvas, 14½ x 17½ (36.8 x 44.5)
signed Sickert b.l.
Lit: Baron, Cat. 90, pp. 54, 314
This picture, usually known as *Night Scene, Venice*, can be identified from a drawn study for it on which the title is inscribed. Sickert's small group of nocturnes, with the exception of the two night versions of the *Dogana and Santa Maria della Salute* (see note to No. 23), are not painted in the blurred Whistler manner but instead are crisply defined with artificial light throwing the component forms into sharp relief.
LENT BY MISS E. M. HEWITT (ON LOAN TO THE CITY ART GALLERY, MANCHESTER)

29 VENICE CHURCH 1895–6?
canvas, 14½ x 17½ (36.8 x 44.4)
signed Sickert b.l.
Prov: Morton H. Sands
Lit: Emmons, p. 115
Browse 1943, p. 39, rep. Pl. 11
Exh: N.G. 1941 (59)
Leeds 1942 (130)
Sheffield 1957 (10)
Agnew 1960 (16)
Brighton 1962 (60)
Arts Council, 1967, 'Decade 1890–1900' (34)
This picture of communicants entering a church (as yet unidentified) in Venice was probably painted on Sickert's first visit.
FROM THE COLLECTION OF THE LATE MORTON H. SANDS

30 THE BLACKBIRD OF PARADISE *c.* 1896–7?
canvas, 26 x 19 (66.1 x 48.3)
signed Sickert A.R.A.b.l.
Prov: Sir Hugh Walpole; purchased 1945
Lit: Artwork, IV, Spring 1928, rep. p. 4 (in review of recent art exhibitions by W. Egerton Powell)
E. Westbrook, Leeds Art Calendar, No. 8, Spring 1949, 'Walter Richard Sickert. Paintings in the Leeds Collection', rep. p. 8
Browse 1960, p. 93
Lilly, p. 54, rep. Pl. 15
Exh: Savile Gallery 1928 (1)
Hove 1950 (20)
Arts Council, 1952, 'British Contemporary Paintings from Northern Galleries' (12)
Sheffield 1957 (21)
Hull 1968 (3) rep. on catalogue cover
Marjorie Lilly says this portrait of an unidentified sitter or model was partly inspired by Sickert's favourite poem by W. H. Davies, 'The Bird of Paradise'. (Davies, the tramp poet, was a friend of Sickert from about 1914 onwards; Sickert drew his portrait and gave him a painting now in the Art Gallery, Kirkcaldy). However Miss Lilly and Miss Browse date the picture *c.* 1904, whereas the poem was written and first published in 1914. An earlier dating for the picture is suggested here because the sombre colour harmony, and the *bravura* of its handling with jagged angular brushstrokes defining the planes and contours of the forms, are typical of Sickert's portrait style of the later 1890s (for example his *Self Portrait* also in the City Art Gallery, Leeds). Either dating places the painting as a much earlier work than the poem. Nevertheless the signature (which must have been added after 1924) suggests that the painting remained in Sickert's possession long after its execution. Therefore it is possible that Davies's poem about a fevered delirious girl inspired the title which Sickert chose to give his perhaps as yet unnamed study of frenetic expression.
LENT BY THE LEEDS CITY ART GALLERIES

31 ISRAEL ZANGWILL *c.* 1897–8
canvas, 23½ x 20 (59.7 x 50.8)
signed Sickert b.r.
Prov: ?Walter Taylor; J. W. Freshfield; Robin Sanderson; purchased 1959
Lit: Manson, Drawing and Design, July, 1927, p. 4
Browse 1960, pp. 21, 60, 72, 112, rep. Pl .45
Michael Ayrton, The Listener, 18 May 1961, 'Sickert's Portrait of Israel Zangwill', pp. 868–70, rep. p. 869 and ensuing correspondence June to August 1961
Baron, Cat. 96, pp. 53, 54, 71, 315, rep. Fig. 65
Exh: N.E.A.C. winter 1904 (65)
Agnew 1933 (40)
R.B.D. 1951 (16)
Edinburgh 1953 (60)
Victoria and Albert Museum, 1955–6, 'Anglo-Jewish Art' (538)
R.A. 1956–7, 'British Portraits' (485)
Sheffield 1957 (99a)
R.B.D. 1960 (9)
Tate 1960 (85)
Adelaide 1968 (22)
Manson thought this picture had belonged to Walter Taylor but of this there is no confirmation. It was lent by J. W. Freshfield to the 1933 Agnew exhibition. Israel Zangwill (1864–1926), the Zionist Jewish leader and novelist, was a friend of Sickert's first wife. Sickert drew a caricature of Zangwill for *Vanity Fair* in 1897 (25 February) called *A Child of the Ghetto* after the title of Zangwill's story set in the Venetian ghetto which had just been published. There are conflicting opinions about the date of the

painting (which was almost certainly not done in Venice although it incorporates a Venetian background). The chronological arguments are summarized by Wendy Baron, p. 315 and a date of *c.* 1897–8 preferred to the alternative *c.* 1904.

LENT BY THE SCOTTISH NATIONAL GALLERY OF MODERN ART

32 LES ARCADES ET LA DARSE, DIEPPE *c.* 1898

canvas, 19¾ x 24 (50.2 x 61)
signed Sickert b.r.
Prov: *Paul Robert; Baron van der Heyden à Hauzeur*
Lit: *Browse 1960, pp. 24, 59, rep. Colour Plate II*
Baron, Cat. 107, pp. 56, 317–8, rep. Fig. 75
Exh: *(possibly) N.E.A.C. winter 1898 (65) as The Sea Front*
Tate 1960 (40)
Brighton 1962 (38)

Sickert often painted this subject, the harbour of Dieppe, each time from slightly different viewpoints and usually from a greater distance from the quay. This painting is usually dated 1900, but it fits press descriptions of *The Sea Front* exhibited in 1898 when there is every reason to suppose that Sickert had already developed the bold free handling and the striking effects of tone and colour typical of his dated works of 1900.

Sickert had painted the landscape of Dieppe on his regular summer visits since the 1880s. However, the great period of his Dieppe landscapes is from 1898 (when he moved from London to live in Dieppe all the year round) until 1900 (when the landscape of Venice claimed his attention). He continued to paint the landscape of Dieppe between his visits to Venice and, following his return to London in 1905, he resumed his habit of annual sojourns in France until the First World War prevented him. From 1919 until 1922 he lived in the Dieppe neighbourhood.

LENT BY A PRIVATE COLLECTOR

33 LA MAISON QUI FAIT LE COIN dated 1899

canvas, 9¾ x 7¾ (24.8 x 19.7)
signed and dated Sickert—1899 b.l.
Prov: *Lady Olivier; Mrs. L. A. Fenwick; her sale Christie's 10 March 1967 (133); Arthur Tooth and Sons*
Lit: *Baron, Cat. 108, pp. 58, 318, rep. Fig. 72*
Exh: *(possibly) Paris, Durand-Ruel 1900 (13) as La Maison blanche*
Arthur Tooth and Sons 1967, 'British Painting 1900–1950 (13) as la Maison blanche à Dieppe

A corner in the fishermens' quarter of Dieppe, Le Pollet. A drawing and two other (somewhat larger) paintings exist which are more tightly painted than this small dated version.

LENT BY A LONDON COLLECTOR

34 LE GRAND DUQUESNE *c.* 1899

panel, 9¼ x 5¼ (23.5 x 13.4)
signed Sickert b.r.
Prov: *Paul Robert; Baron van der Heyden à Hauzeur*
Lit: *Browse 1960, p. 68 (under Plate note 24)*
Baron, p. 319 (under Cat. 111)
Exh: *(probably) Paris, Bernheim-Jeune 1904 (80) lent by Paul Robert*
Tate 1960 (52)

The statue of Admiral Duquesne (a native of Dieppe who defeated the Dutch admiral de Ruyter in 1676) in the Place Nationale Dieppe, is by Danton the Elder. Sickert painted the statue many times, each time varying his composition and handling. This little panel is a study for the picture in the collection of Victor Montagu upon which the large commissioned version of 1902 (No. 41) was based.

LENT BY A PRIVATE COLLECTOR

35 THE FAÇADE OF ST. JACQUES *c.* 1899–1900

panel, 7⅜ x 5½ (19.4 x 14)
Prov: *?Lady Susan Birch; Miss Ethel Sands; James Pope-Hennessey; Roland, Browse and Delbanco*
Lit: *Browse 1960, p. 67 (under Plate note 23)*
Baron, p. 322 (under Cat. 118)
Exh: *Dieppe 1954 (14)*
R.B.D. 1963 (45)

LENT BY A PRIVATE COLLECTOR

36 LA RUE PECQUET, DIEPPE dated 1900

canvas, 21½ x 18 (54.6 x 45.7)
signed and inscribed Le 5 novembre/1900/Sickert b.r.
Prov: *Private collection, France; purchased 1948*
Lit: *Browse 1960, pp. 60, 73, 90, rep. Colour Plate VII*
John Rothenstein, British Art since 1900, London, Phaidon, 1962, rep. Pl. 2
Pickvance 1967, p. 5, rep. Fig. 2
Lilly, rep. Pl. 28
Baron, Cat. 115, pp. 58, 61, 113, 320–1, 351, rep. Fig. 81
Exh: *Birmingham, 1952, 'The Early Years of the N.E.A.C.' (86)*
Edinburgh 1953 (1)
Agnew 1957, 'Loan exhibition from the Birmingham Art Gallery' (14)
Tate 1960 (39)
Adelaide 1968 (15)
Columbus, Ohio, Gallery of Fine Art, 1971, 'British Art 1890–1928' (97)

A view of the South door of St. Jacques seen down the length of the Rue Pecquet which was another of Sickert's favourite Dieppe motifs. He painted it several times *c.*1899–1900 and returned to it again *c.* 1907–8.

LENT BY THE CITY ART GALLERY BIRMINGHAM

37 THE HORSES OF ST. MARK'S *c.* 1901

canvas, 22½ x 18 (57.1 x 45.7)
signed Sickert b.r.
Lit: *Browse 1960, p. 69 (under Plate note 31)*
Baron, pp. 64, 325 (under Cat. 133)

The bronze horses over the central door of St. Mark's were painted by Sickert at least seven times on and after his visit to Venice in 1901. One version is dated 1901 but it is difficult to be certain of the dates of the other pictures in view of Sickert's habit of taking up old subjects at a later period. The handling of the version on exhibition is close to that of the dated 1901 painting but other versions may have been painted *c.* 1904–5.

LENT BY A PRIVATE COLLECTOR

38 SANTA MARIA DELLA SALUTE *c.* 1901
panel, 9¼ x 7½ (23.5 x 19)
signed Sickert b.r.
Prov: *Dr. Robert Emmons; Edward le Bas*
Lit: *Bertram, Pl. 13*
Baron, pp. 63, 326 (under Cat. 134)
Exh: *(possibly) Leicester Galleries 1929 (49)*
Agnew 1947, Emmons collection (64)
Leicester Galleries 1950, Emmons collection (13)
R.A. 1963, 'A Painter's Collection' (142)
Sickert painted this close-up view of the church of Santa Maria della Salute at least four times on canvas during and after his visits to Venice of 1900 and 1901. He presented one version to the Royal Academy as his diploma work. As usual each version is a completely different picture, espècially in the varying light effects which so alter the mood and character of the subject (for example one shows the church in sunlight under a bright blue sky, another at twilight suffused by a warm pink glow). In this lightly painted, squared-up little panel the solid forms of the building are given a quality of mobility and lightness. The squaring, which can be seen very plainly in many of Sickert's Venetian paintings of this period, was not intended to show. In a letter, written from Venice *c.* 1903, Sickert told how he refused to accept money from Paul Robert for some pictures because 'there are certain alterations to be made those cursed lines in paint of the squaring-up, I suspect, and the preparation showing too much'.
LENT BY A PRIVATE COLLECTOR

39 THE PIAZZETTA. ST. MARK'S, THE DOGE'S PALACE AND THE CAMPANILE *c.* 1901
canvas, 20 x 12½ (50.8 x 31.7)
signed Sickert b.r.
Prov: *Private Collection, France; The Very Revd. E. Milner-White, by whom bequeathed 1963*
Lit: *Tate Gallery Catalogue 1964, p. 623*
Baron, p. 327 (under Cat. 138)
Exh: *Arthur Tooth and Sons 1950, 'Recent Acquisitions V' Edinburgh 1953 (11)*
There is a drawing in the Tate Gallery and another painting (seen by twilight) of this subject.
LENT BY THE CITY ART GALLERY, YORK

10 PONTE DELLA PAGLIA, VENICE *c.* 1901
canvas, 22 x 19½ (55.9 x 49.5)
signed Sickert b.r.
Prov: *Adolphe Tavernier; Sir George Sutton; Mrs. William Miller*
Lit: *Browse 1960, p. 69, rep. Pl. 28*
Baron, Cat. 140, pp. 62, 63, 327
Exh: *(probably) Leicester Galleries 1929 (71)*
Edinburgh 1953 (8)
Brighton 1962 (55) as The Bridge of Sighs, Venice
The Bridge of Sighs is glimpsed in the background.
LENT BY A PRIVATE COLLECTOR

41 THE STATUE OF DUQUESNE 1902
canvas, 51½ x 39¾ (130.8 x 101)
signed Sickert b.l.
Prov: *Frederick Fairbanks (bought 1902); purchased (from Lefevre Galleries) 1935*
Lit: *Browse 1943, pp. 41–2, rep. Pl. 16*
Rothenstein, Modern English Painters, 1952, p. 48, Pl. 1
Browse 1960, pp. 68 (under Plate note 24), 104
Rothenstein 1961, colour Pl. 5
Tate Gallery Catalogue 1964, p. 632
Pickvance 1967, colour Pl. VI
Baron, Cat. 156, pp. 68, 69, 71, 319, 330 (signature mistakenly listed as b.r.)
Exh: *Paris, Salon des Indépendants 1903 (2233) lent by Fairbanks*
Sheffield 1957 (17)
Tate 1960 (54)
One of four, or possibly more (see Baron, pp. 329, 330), large pictures commissioned from Sickert by a Dieppe hotel-keeper in 1902 at 40 francs apiece (see Baron, p. 71) as decorations for his café. The hotel-keeper did not like them whereupon they were bought by Frederick Fairbanks, a young expatriate American musician living in Dieppe and married to Eliza (one of the daughters of Mrs. Middleton with whose family Sickert was particularly friendly at this period). No. 42 is another from this group. The other two pictures are *La Rue Notre Dame and the Quai Duquesne* (Coll. National Gallery of Canada, Ottawa) and *The Bathers* (Coll. Walker Art Gallery, Liverpool). The three architectural subjects are closely related to earlier paintings of the same subjects but much increased in scale. There is no other painting known at all comparable to *The Bathers*, a remarkable conception showing bathers wearing the striped regulation bathing-dresses of Dieppe, disposed like stepping-stones in a sea with no foreground and no horizon.
LENT BY THE CITY OF MANCHESTER ART GALLERIES

42 THE FAÇADE OF ST. JACQUES 1902
canvas, 51½ x 39¾ (130.8 x 101)
signed Sickert b.l.
Prov: *Frederick Fairbanks (bought 1902); Duke of Westminster; his sale Christie's 3 July 1942 (72); R. Middleton*
Lit: *Browse 1943, pp. 42–3, rep. Pl. 19*
Browse 1960, p. 67 (under Plate note 23)
Tate Gallery Catalogue 1964, p. 632
Baron, Cat. 157, pp. 68, 69, 320, 330
Exh: *Paris, Salon des Indépendants 1903 (2234), lent by Fairbanks*
Another of the four large commissioned pictures of 1902 (see No. 41).
LENT BY A PRIVATE COLLECTOR

43 LE CHÂLE VÉNITIEN 1903–4
canvas, 18 x 15 (45.7 x 38.1)
signed Sickert b.l.
Prov: *Arthur Tooth and Sons (probably purchased from a French private collection)*

Lit: *Browse 1960, pp. 70, 71, rep. Pl. 38*
Baron, Cat. 165, pp. 76, 77, 79, 331–2
Exh: *Paris, Bernheim-Jeune 1907 (17)*
Folkestone 1972 (70)

Sickert began to draw intimate figure subjects in Neuville in 1902 but it was not until he made a long visit to Venice again in 1903–4 that this new interest became his consuming passion. He gave Jacques-Émile Blanche the excuse that it was only the bad winter weather that kept him indoors painting from the model instead of outdoors working at the landscape subjects which had occupied him on previous visits to Venice. This excuse must have been specious. The weather during all the earlier winters of his life had not led him to this type of subject-matter. In Venice he seldom worked from the nude, more generally presenting the figures clothed in the simple setting of his rooms at 940 Calle dei Frati. He usually painted a single figure but he also attempted a few two-figure groups, gradually feeling his way towards the more anecdotal and formally integrated subjects typical of his Camden Town period after his return to London. Sickert described to Blanche how he worked at several pictures in rotation and this explains why the Venetian figure pictures fall naturally into series or groups possessing a common theme or setting (although he experimented daringly with their individual handlings). The model in *Le Châle Vénitien* is Carolina dell'Acqua and the picture belongs to a long series showing either La Carolina or La Giuseppina seated on a couch with curved arms. The compositions of most of the Venetian figure pictures are characterized by a marked horizontal planar emphasis. Indeed Sickert wrote to Blanche from Venice 'The Hôtel Royal, Dieppe, has left its mark on my talent. I am perhaps only a rectangular painter'. *Le Châle Vénitien* is typical in the way the pose of the figure is manipulated so that La Carolina will face frontally out of the picture.

LENT BY A PRIVATE COLLECTOR

44 La Jolie Vénitienne 1903–4
canvas, 19 x 15 (48.3 x 38.1)
signed Sickert b.l.
Prov: *Adolphe Tavernier; Howard Bliss; Lord Cottesloe; his sale Sotheby's 14 July 1965 (65); Roland, Browse and Delbanco*
Lit: *W. Dimson, The Burlington Magazine, 102, October 1960, pp. 438–43, 'Four Sickert Exhibitions', p. 441*
Baron, Cat. 183, pp. 80, 88, 334–5, rep. Fig. 129
Exh: *Chicago, The Arts Club 1938 (14)*
Pittsburgh, Carnegie Institute 1938 (17)
National Gallery 1940, 'British Paintings since Whistler' (73)
National Gallery 1941, 'A Whistler and early Twentieth Century Oils' (18)
N.G. 1941 (70)
Leeds 1942 (138)
(lent by Howard Bliss to all the above exhibitions under the title Venetian Woman; this exhibition history is not given by Baron)
Burgh House, Hampstead 1959, 'Treasures from Hampstead Houses' (232)
Agnew 1960 (35)
Girl

Sickert painted many portraits on this Venetian visit of 1903–4, most of sitters or models who remain unidentified. This is one of two portraits of a pretty young girl now known simply as *La Jolie Vénitienne*. The silky fluency of the brushwork and the light pastel shades used to model the face in separate hatched strokes, are perfectly adapted to the subject. In other Venetian portraits, for instance the three portraits of La Giuseppina's aged mother *Mamma mia Poveretta*, Sickert adopted a crumbling *facture* with which to describe the decaying flesh of his sitter.

LENT BY A PRIVATE COLLECTOR

45 The Yellow Sleeve 1903–4
canvas, 15 x 18 (38.1 x 45.7)
signed Sickert b.l.
Prov: *Dr. Robert Emmons*
Exh: *Leicester Galleries 1950, Emmons collection (3)*

One of a series of pictures of a Venetian model resting in bed. The acid yellow which is the dominant note in this painting was much used by Sickert on this visit to Venice.

LENT BY MRS. ROSEMARY PETO

46 Lady Noble *c.* 1905–6
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert t.r.
Prov: *Lady Noble, by whom presented 1948*
Lit: *Browse 1960, p. 90*
Baron, Cat. 204, pp. 88, 337, rep. Fig. 138
Exh: *Arts Council 1953, 'Camden Town Group' (44)*
Sheffield 1957 (34)
A.C. 1964 (13) rep. in catalogue

The sitter, Celia Saxton Noble (1871–1962), was a great friend of Jacques-Émile Blanche who was probably responsible for Sickert's commission to paint this portrait. In the first half of the 1890s Sickert had painted (and exhibited at the N.E.A.C.) several portraits of fashionable ladies (almost all of these works are now lost). However, he never achieved (or perhaps desired) a reputation as a painter of commissioned portraits until the late 1920s and the 1930s when he worked largely from photographs, and his subjects were more often men. In fact, as can be seen from this portrait of Mrs. Saxton Noble (later Lady Noble), Sickert was an exceptionally sensitive and delicate portrayer of women.

LENT BY THE VICTORIA ART GALLERY, CITY OF BATH

47 Mrs. Swinton *c.* 1906
canvas, 30 x 25 (76.2 x 63.5)
Prov: *Private Collection, France; anon. sale Christie's 28 January 1927 (145) as Étude pour portrait; Lady in a Red Dress; the Hon. Mrs. Maurice Glyn; J. W. Freshfield, by whom bequeathed 1955*

Lit: *Browse 1960, pp. 59 (under Plate note to frontispiece), 92*
J. W. Goodison, The Burlington Magazine, 113, September 1971, pp. 551–2, 'Sickert's use of Photography', rep. p. 550
Baron, Cat. 223, pp. 53, 88, 89, 92, 95, 168, 337, 339–40, rep. Fig. 157

Exh: *(probably) Paris, Bernheim-Jeune 1907 (36) as Étude pour portrait*
Agnew 1933 (49)
Arts Council, 1950, 'Some 20th Century English Paintings and Drawings' (5)

The sitter, Elizabeth Swinton (1874–1966), an amateur singer and wife of Captain George Sitwell Swinton (a prominent member of the L.C.C. and its chairman in 1912) was a particular friend of Sickert. According to Emmons Sickert met Mrs. Swinton at a dinner party given by Mrs. Charles Hunter for Rodin to enable the sculptor to meet the most beautiful women in London. Mrs. Swinton modelled for several informal studies by Sickert and he painted her formal portrait at least three times, from life, drawings and photographs. In all three portraits she is represented against a watery background; in two she is portrayed as if in a gondola on the Grand Canal, Venice (an entirely imaginary conception as she had never been to Venice). In the portrait exhibited here the background is less particularized and more dramatic, and the vivid red of her dress, the free brushwork, and the aloofness of her pose and expression combine to produce a portrait of striking theatricality. It is instructive to compare this portrait with the photograph on which it is based (published by Mr. Goodison). It shows Mrs. Swinton posed as in the painting but wearing a severe day dress seated within a studio interior.

LENT BY THE FITZWILLIAM MUSEUM, CAMBRIDGE

48 LE LIT DE CUIVRE *c.* 1906
canvas, 16 x 20 (40.6 x 50.8)
signed Sickert b.l.

Prov: *Michael Langworthy*

Lit: *Art News, April 1967, rep. p. 50 (in colour)*
Baron, Cat. 209, pp. 84, 86, 87, 88, 337–8, rep. Fig. 142

Exh: *(possibly) Paris, Bernheim-Jeune 1907 (55)*
(possibly) Paris, Bernheim-Jeune 1909 (40)
R.B.D. 1957 (16)
New York, Hirschl and Adler Galleries 1967 (21)
Adelaide 1968 (34)
Sydney 1968 (27)

Either this painting or another version (Coll. Royal Albert Memorial Museum, Exeter) was the work exhibited at Bernheim-Jeune in 1907 and 1909. Sickert had begun to draw nudes on metal bedsteads in 1902 and before his return to London in 1905 he also painted such subjects (frequently using Mme. Augustine Villain, nicknamed La Belle Rousse, as his model). After his return to London he continued to paint similar nudes and probably worked from drawings executed in France. The pose of the nude in this picture is, for example, very close to a (now lost) pastel drawing called *Le Lit de Fer* which may well have been a work done in France *c.* 1904–5. In many of these paintings of nudes done from about 1904–6 he seems to have made a deliberate attempt to overcome the 'rectangularity' of his Venetian figure compositions. The diagonal recession of the bed and nude in *Le Lit de Cuivre* is typical of this period. In 1906 Sickert also began to use thicker paint, applied in broken, frequently impasted, touches.

LENT BY NIGEL HAIGH ESQ.

*49 LA HOLLANDAISE *c.* 1906
canvas, 20 x 15½ (50.8 x 40)
signed Sickert b.r.

Prov: *W. Marchant (the Goupil Gallery); anon. sale Christie's 28 January 1927 (148); Mark Oliver; Hart Massey; Roland, Browse and Delbanco*

Lit: *Browse 1960, pp. 72, 73, rep. Pl. 46*
W. Dimson, The Burlington Magazine, 102, October 1960, pp. 438–43, 'Four Sickert Exhibitions', pp. 441, 442, rep. p. 439
Rothenstein 1961, Colour Pl. 7
Pickvance 1967, Colour Pl. VIII
Baron, Cat. 211, pp. 86, 87, 101, 110, 338, rep. Fig. 144

Exh: *Paris, Bernheim-Jeune 1907, (33)*
Paris, Bernheim-Jeune 1909 (54)
Redfern Gallery 1953, 'Coronation Exhibition' (49)
R.B.D. 1957 (24)
R.B.D. 1960 (30)
Tate 1960 (100)

After his return to London Sickert gradually began to expand the bedroom setting of his nudes (and the settings for his clothed figure pictures). The dramatic foreshortening of the bed and figure in *La Hollandaise* can be seen as another device to help him break away from the shallow two-dimensionality characteristic of many of the Venetian figure pictures. In *La Hollandaise*, instead of building up the surface of his picture in broken crusty touches of paint, Sickert practised ruthless economy. The preparation acts as a middle tone which grins through the thinly scraped whites of the less highly lit areas. Accents are applied with expressive ingenuity to suggest, but not define, the detail (as in the face of the model) and where possible they serve a dual purpose—the dark stroke of the bedrail, for example, also indicating the tonal caesura between the cheek and ear.

LENT BY A PRIVATE COLLECTOR

50 FANCY DRESS. MISS MARIE BEERBOHM 1906
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.l.

Prov: *Walter Taylor; Mark Oliver; Mrs. D. M. Fulford, by whom presented through the N.A.C.F. 1945*

Lit: *Manson, Drawing and Design, July 1927, rep. p. 4*
Browse 1960, p. 95
Baron, Cat. 215, pp. 87, 88, 338, rep. Fig. 149

Exh: *(probably) A.A.A. 1908 (885)*
N.G. 1941 (67) as Marie
Adelaide 1968 (27)

At Easter 1906 Sickert sent his friend Mrs. Swinton postcards on which he had drawn pen and ink sketches of the pictures he was currently painting. His inscriptions often identified the models. These cards, which Mrs. Swinton subsequently mounted

on three sheets, provide unusually complete documentary evidence of Sickert's work at this period. A sketch of *Fancy Dress* was one of the group. The model, Marie Beerbohm, was the sister of Max; the picture was done in Fitzroy Street.

LENT BY THE WALKER ART GALLERY, LIVERPOOL

51 EASTER MONDAY. HÉLÈNE DAURMENT 1906

canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.l.
Prov: Private Collection, France
Lit: Browse 1960, pp. 28, 72, 73, rep. Pl. 48
Baron, Cat. 217, pp. 87, 88, 339, rep. Fig. 151
Exh: Edinburgh 1953 (42)
Tate 1960 (104)

A sketch of this subject was among the cards sent to Mrs. Swinton. The model is one of the two Daurment sisters whom Sickert met in Soho (going to their aid when he overheard them asking a policeman, in French, where they could buy coffee). They modelled for him for a period of some three months (presumably until his departure for France in the summer).

LENT BY A PRIVATE COLLECTOR.

52 MRS. BARRETT 1906

canvas, 20 x 16½ (50.8 x 41.9)
signed Sickert b.l.
Prov: Dr. Robert Emmons; Maurice Goldman; L. Y. Baker; Col. Robert Henriques; his sale Sotheby's 14 December 1960 (182)
Lit: Studio, 122, 1941, rep. p. 112
Browse 1943, pp. 48–9, rep. Pl. 31
Browse 1960, pp. 21, 29, 42, 75, rep. Pl. 59
Rothenstein 1961, rep. p. 4
Pickvance 1967, rep. Fig. 6
Baron, Cat. 218, pp. 88, 89, 339, 340, rep. Fig. 152
Exh: N.G. 1941 (9)
Leeds 1942 (155)
(probably) Leicester Galleries 1950, Emmons Collection (12)
R.B.D. 1951 (39)
Edinburgh 1953 (58)
Tate 1960 (115)
Brighton 1962 (19)
R.B.D. 1963 (15)

Mrs. Barrett, whom Sickert often painted from 1906–8, is said to have been his charwoman. The delicate handling, and especially the use of stippled dots and dabs of quite thick paint to model the lights in the face, has led to this portrait being dated *c.* 1908. However, a sketch of the picture (inscribed 'new model') was among the group sent to Mrs. Swinton in 1906. Moreover Sickert could and did use the type of handling found in *Mrs. Barrett* in other portraits of the period, for instance in *The Old Model* (private collection) which must also have been painted by 1906 as it was exhibited at Bernheim-Jeune in Paris in January 1907.

LENT BY A PRIVATE COLLECTOR

53 THE BELGIAN COCOTTE. HEAD OF A WOMAN 1906

canvas, 19½ x 15¾ (49.5 x 40)
signed Sickert b.l.
Prov: Private Collection, Paris; purchased 1953
Lit: Browse 1960, p. 96
Baron, Cat. 220, pp. 89, 339, rep. Fig. 154.
Exh: Arts Council 1953, 'Camden Town Group' (40)
Folkestone 1972 (65)

The model was either Jeanne or Hélène Daurment. The sisters were Belgian by birth although they had lived in France before coming to London in 1906. They did not usually pose for what they themselves would have considered improper subjects. Jeanne was a milliner and Hélène worked as a charwoman. A sketch of this painting was among the group sent to Mrs. Swinton.

LENT BY THE ARTS COUNCIL OF GREAT BRITAIN

54 NOCTES AMBROSIANAE 1906

canvas, 25 x 30 (63.5 x 76.2)
signed Sickert b.r.
Prov: Walter Taylor (purchased 1906); J. B. Priestley; purchased 1952
Lit: Browse 1943, p. 34 (under Plate note 2a)
Browse 1960, pp. 19, 59, 64, 107, rep. Pl. 11
W. Dimson, The Burlington Magazine, 102, October 1960, pp. 438–43, 'Four Sickert Exhibitions', p. 441, rep. p. 440
R. Pickvance, Apollo, April 1962, p. 112, rep. p. 111
Exh: N.E.A.C. summer 1906 (123)
Paris, Salon d'Automne 1906 (1545)
Amsterdam, Stedlijk Museum 1936, Loan Exhibition of English Art (135)
Paris, Musée du Louvre, 1938, Loan Exhibition of English Paintings of the 18th and 19th Centuries (122)
Hove 1950 (9)
Tate 1960 (18)
A.C. 1964 (14)
Adelaide 1968 (28)

A view of the gallery of the Middlesex Music Hall (or Mogul Tavern as it was affectionately known to its familiars) where Sickert, in 1906, told Jacques-Émile Blanche he was 'night and day absorbed in two magnificent . . . pictures each measuring 30 inches by 25' (Sickert did not follow the convention of stating height before width when describing picture measurements). There are four Middlesex Music Hall pictures of this size and of about this date but it may be assumed that *Noctes Ambrosianae* was one of the two especially commended to Blanche. Sickert considered the picture to be one of his best works, referring to it with great pride in letters to William Rothenstein written from Paris in the autumn of 1906. In 1907 he wrote to Nan Hudson of the picture, telling her to go to see it at Walter Taylor's house and added: 'I reflect, not without shame, that it is one of, perhaps, not more than half a dozen museum-pieces that I have done in twenty-seven years'. There is another version (Coll. City Art Gallery, Birmingham) which was perhaps painted a little later than this version.

LENT BY THE NOTTINGHAM CASTLE MUSEUM

55 THÉÂTRE DE MONTMARTRE 1906
canvas, 19¼ x 24 (48.9 x 61)
signed Sickert b.l.
Prov: *Lord Keynes*
Lit: *Browse 1943, p. 41, rep. Pl. 15*
Browse 1960, p. 19, 59, Colour Pl. I
W. Baron, Apollo, March 1970, p. 195
Baron, Cat. 233, pp. 93, 95, 96, 97, 342, rep. Fig. 162
Exh: *(probably) Paris, Bernheim-Jeune 1907 (35)*
(probably) Paris, Bernheim-Jeune 1909 (63)
N.G. 1941 (14)
Leeds 1942 (123)
C.E.M.A. 1942 (2)
Birmingham, City Art Gallery 1949; 'Painters and the Theatre' (153)
R.B.D. 1951 (25)
Edinburgh 1953 (32)
Agnew 1960 (10)
Tate 1960 (48)
Adelaide 1968 (29)

In the autumn of 1906 Sickert visited Paris and wrote to William Rothenstein that he was doing 'a picture of the Montmartre theatre' and painting 'red and blue places, instead of black ones. The Eldorado, the gaité Rochechouart, the théâtre de Montmartre'. The *Théâtre de Montmartre* is in fact the only extant Paris music hall painting fully to justify the adjective red (although a warm wine colour is used in the version of the *Gaieté Rochechouart* in the Aberdeen Art Gallery collection). An expressionist influence may be discerned in the grotesque distortions of the faces as well as in the emotionally disturbing use of this hot crimson. Sickert was aware of German Expressionism, and even inscribed an etching of *c.* 1906 'Souvenir of Simplicissimus', but possibly it was Rouault who influenced the style of this painting.

LENT BY THE TRUSTEES OF THE LATE LORD KEYNES

56 RECLINING NUDE 1906
canvas, 15 x 18 (38.1 x 45.7)
Prov: *Howard Bliss; J. W. Blyth; his sale Sotheby's 15 April 1964 (17); Waddington Gallery*
Lit: *Baron, Cat. 252, pp. 95, 96, 345, rep. Fig. 169*
Exh: *Tate 1960 (102)*

In the autumn of 1906 Sickert wrote to William Rothenstein from the Hôtel du Quai Voltaire that he was painting a 'whole set of interiors in the hotel, mostly nudes'. Several of these pictures show a slim young model at her *toilette* and their compositions and handling are very close to Bonnard. The formal and restrained quality of those pictures is abandoned in this *Reclining Nude* which was also painted in Paris. In its use of deep glowing colours and in its free handling it is more closely related to the expressionism of the *Théâtre de Montmartre* (No. 55). However, the same alternation between restrained, almost classical, formality and unrestrained, almost violently expressive, methods of handling and composition, can be seen in the contemporary Paris music hall pictures.

LENT BY A PRIVATE COLLECTOR

57 THE ELDORADO 1906
canvas, 19 x 23¾ (48.3 x 59)
Prov: *Mme. Jeanne Edwards de Gandarillas; Charles E. Eastman; his sale Sotheby's 1 May 1968 (19); Thomas Agnew and Sons; purchased 1968*
Lit: *F. Rutter, Studio, November 1930, rep. p. 324*
R. Pickvance, Apollo, April 1962, p. 113
Burlington Magazine, 112, May 1970, 'Acquisitions of Modern Art by Museums', p. 338, rep. facing p. 340
Baron, Cat. 235, pp. 93, 95, 96, 97–8, 342, rep. Fig. 163
Exh: *(possibly) Paris, Bernheim-Jeune 1907 (42)*

The Bernheim-Jeune catalogue of 1907 (unlike that of 1909) did not quote the dimensions of pictures, and there are in any case at least three pictures of the Eldorado of approximately the same size. This could be one of the 'blue' places mentioned to Rothenstein in that a smoky grey-blue pervades the total colour harmony. Ronald Pickvance suggested that Sickert, in his pictures of the Eldorado, may have been influenced by, may even have been trying to rival, Carrière's *Théâtre de Belleville*. Although this was Carrière's only theatre painting it was very well known and had been frequently exhibited (in Paris, Venice and London) all at dates when Sickert could have seen it. Carrière had died in March 1906 and his work much talked of in that year with posthumous exhibitions being held at Bernheim-Jeune in June and at the *Salon d'Automne*. Like Sickert's Eldorado pictures the *Théâtre de Belleville* represented the swing of balcony and gallery showing the rapt audience glimmering within the darkened interior.

LENT BY THE BARBER INSTITUTE OF FINE ARTS, UNIVERSITY OF BIRMINGHAM

58 GAIETÉ ROCHECHOUART *c.* 1906
panel, 12½ x 6½ (31.8 x 16.5)
Lit: *Baron, Cat. 243, pp. 45, 93, 95, 96, 161, 344 (mistakenly listed as on canvas)*
Exh: *Tate 1960 (20)*

Probably painted in 1906 although a later date can not be ruled out. The inclusion of the *artiste* in the background is unusual in Sickert's music halls of this period.

LENT BY DEREK HILL, ESQ.

59 THE JUVENILE LEAD. SELF PORTRAIT 1907
canvas, 20 x 18 (50.8 x 45.7)
signed Sickert b.l.
Prov: *Mrs. Wylde; David Niven; purchased 1951*
Lit: *Browse 1943, p. 48, rep. Pl. 30*
J. Rothenstein, Modern English Painters, 1952, p. 48
Bertram, facing p. 4
Browse 1960, pp. 22, 29, 74, 78, 109, rep. Pl. 55
Rothenstein 1961, rep. Colour Pl. 8
Pickvance 1967, rep. Colour Pl. IX
Baron, Cat. 257, pp. 102, 107, 114, 171, 346, 350, rep. Fig. 174

Exh: *Paris, Salon d'Automne 1907 (1535) as L'Homme au Chapeau Melon*
Savile Gallery 1928 (15) rep. in catalogue
Redfern Gallery 1936, Exhibition of early paintings by Sickert (10) lent by Mrs. Wylde
Southampton 1951, 'Camden Town Group' (113)
Edinburgh 1953 (62) rep. in catalogue
Tate 1960 (114)
London, Wildenstein, 1970, 'Pictures from Southampton' (31)
Folkestone 1972 (73)

In the spring of 1907 Sickert summed up his position as a painter and decided that, considering his age and his talent, he had painted too many slight sketches and too few considered elaborated works. He resolved to rectify this situation and as 'a punching-ball' worked at 'a life-sized head of myself in a cross-light which will I think become something in time'. Later in the year he sent the picture to Paris for exhibition at the *Salon d'Automne* under the title quoted above. The self-portrait has, in fact, been known by many names. It was published in *Studio*, 127, May 1944, p. 142 as *L'Homme à la Billicoque*. However, the present title must have been sanctioned by Sickert because it was exhibited as such at the Savile Gallery in 1928. 'The Juvenile Lead' is presumably an ironic reference to Sickert's early career on the stage and possibly also to the position he had attained as an artist in his middle age when he was still the *enfant terrible* of British Art.

LENT BY THE SOUTHAMPTON ART GALLERY

60 GIRL AT A WINDOW. LITTLE RACHEL 1907
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.r.
Prov: *(probably) Hugh Hammersley (bought from Sickert in 1907); Dr. Robert Emmons; T. W. Strachan*
Lit: *Baron, Cat. 263, pp. 104, 114, 347, rep. Fig. 182*
Exh: *Agnew 1947, Emmons Collection (56)*
Edinburgh 1953 (13)
R.B.D. 1960 (24)
Brighton 1962 (31)

In 1907 Sickert wrote to Miss Hudson that he had got entangled in a batch of a dozen or so interiors in his Mornington Crescent rooms, 'a set of studies of illumination . . . a little Jewish girl of 13 or so with red hair and a nude alternate days'. These two series, the Mornington Crescent Nudes (see Nos. 61 ,62) and the portrait studies of Little Rachel (who is identified in the archives of Thomas Agnew and Sons as Miss Siderman who died aged 70 in 1963) constitute Sickert's best claim to be called an English Impressionist. Natural light, filtered through dusty windows, is their real subject; Sickert's brushwork also became more consistently broken as he applied the paint in separately coloured stippled touches. Nevertheless his method of working (still from drawings) and his palette (in spite of the introduction of soft grey-violets, greens and often stronger notes of blue) argue against the justification of this label.

LENT BY A PRIVATE COLLECTOR

61 MORNINGTON CRESCENT NUDE 1907
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.l.
Prov: *Hugh Hammersley (bought from Sickert in 1907); Lord Cottesloe; T. W. Strachan*
Lit: *Browse 1943, p. 49, rep. Pl. 32*
Browse 1960, p. 74, rep. Pl. 56
Baron, Cat. 259, pp. 103, 107, 111, 114, 346, rep. Fig. 175
Exh: *N.G. 1941 (not in catalogue)*
Leeds 1942 (163)
R.B.D. 1951 (12)
Edinburgh 1953 (27)
R.B.D. 1960 (20)
Tate 1960 (111)
Brighton 1962 (32)

Hugh Hammersley bought several of Sickert's best paintings in 1907. He acquired *The Parlour Mantelpiece* (the self portrait now known as *The Painter in his Studio* in the collection of the Hamilton Art Gallery, Ontario) from the spring N.E.A.C. exhibition and a little later Sickert reported that Hammersley came to his studio one day and bought three new pictures 'two nudes and a child at a window'. The child at a window was probably the picture of Little Rachel exhibited here as No. 60. The two nudes are this painting and another of a reclining nude represented *contre-jour* (Coll. Art Gallery of South Australia, Adelaide). Drawings related to the preparation for this tender back view of a seated nude were developed into a two-figure man and woman group which he etched in 1908 and called *The Camden Town Murder*. This relationship underlines how far from Sickert's mind was any notion of actually illustrating the murder when he was juggling with his figure compositions. The murder of Emily Dimmock occurred in September 1907—after the execution of this painting and the studies preparatory to it. When he turned the single figure into a two-figure group his interest was primarily in the formal potential of their relationship. This is not to say that Sickert's Camden Town figure pictures fail to convey the sense of a real human situation with real emotional and psychological undertones. However, the particular anecdotal titles with which Sickert christened his finished pictures were often chosen as almost arbitrary afterthoughts.

LENT BY A PRIVATE COLLECTOR

62 MORNINGTON CRESCENT NUDE RECLINING c. 1907
canvas, 18 x 20 (45.7 x 50.8)
signed Sickert b.l.
Prov: *O. Sainsière; Norton Simon; his sale Parke-Bernet, New York, 5 May 1971 (50); Thomas Agnew and Sons*
Lit: *Baron, Cat. 261, pp. 107, 346, rep. Fig. 177*
Exh: *Folkestone 1972 (74)*

LENT BY A PRIVATE COLLECTOR

*63 THE NEW BEDFORD c. 1908–9
canvas, 36 x 14 (91.5 x 35.5)
signed Sickert b.l.
Prov: *Hugh Hammersley; Dr. Robert Emmons*

Lit: *Emmons, p. 51*
Browse 1943, pp. 25, 29, 32, 45–6, rep. Pl. 26
J. Rothenstein, Modern English Painters, 1952, p. 48, rep. Pl. 2
Browse 1960, pp. 19, 78 (under Plate note 76)
R. Pickvance, Apollo, April 1962, p. 112, rep. p. 109
Tate Gallery Catalogue 1964, p. 638
Baron, Cat. 238, pp. 112–3, 115, 153, 343, 370, rep. Fig. 166

Exh: *(probably) A.A.A. 1909 (240)*
(probably) N.E.A.C. winter 1909 (9)
(possibly) Carfax Gallery May 1912 (17)
(possibly) Leicester Galleries 1929 (84)
N.G. 1941 (97)
Leeds 1942 (153)
Leicester Galleries 1950, Emmons collection (5)
Southampton 1951, 'Camden Town Group' (110)
Agnew 1960 (55)

The Bedford Music Hall, Sickert's favourite haunt of the 1880s and 1890s, had been burnt down in 1899 and rebuilt during his residence in Dieppe. On his return to London Sickert did not immediately transfer his full affection to the splendid New Bedford, preferring the Middlesex in 1906 and the Paris halls in 1906–7. He did occasionally draw in the rebuilt music hall and first painted it *c.* 1907 (see Baron, Cat. 247). In 1908, with probable reference to the painting on exhibition, he mentioned to Miss Hudson that he was 'doing the Bedford Music Hall'. The dramatic vertical compositional conception seen in this painting was new to Sickert's music halls and suggested the basis of his later paintings of the same theatre done from 1914–16 (one in the Tate Gallery, London and the other painted on commission for Miss Ethel Sands now in the City Art Gallery, Leeds). In the later versions Sickert replaced the crusty glittering but now much darkened polychrome of this 1908–9 picture for a much more flat application of colourful stains of paint.

LENT BY A PRIVATE COLLECTOR

64 DAWN CAMDEN TOWN *c.* 1909
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.r.
Prov: *Mrs. M. Clifton*
Lit: *Baron, Cat. 273, pp. 111, 112, 116, 184, 349, 350, rep. Fig. 191*
Exh: *Carfax Gallery December 1912, 3rd Camden Town Group Exhibition as Summer in Naples*
Chicago, The Arts Club 1938 (8)
Pittsburgh, Carnegie Institute 1938 (30)
Agnew 1960 (70)

This painting typifies what the more prudish public and press found objectionable in Sickert's subject matter. The Yorkshire Observer (1 December 1912) described the capriciously named *Summer in Naples* with distaste as 'a British navvy fully dressed and a dirty complexioned woman with nothing to cover her at all sitting back to back upon a small bed in an East London attic'. The very thick crusty-textured paint and the brightly strident colours used in this painting are characteristic of Sickert's work in 1909. The development of his handling from about 1906 onwards, in his use of ever thicker, more colourful paint applied in broken touches, had led him to a technical impasse.

LENT BY THE EARL AND COUNTESS OF HAREWOOD

65 SUMMER AFTERNOON *c.* 1909
canvas, 19 x 15 (48.3 x 38.1)
Prov: *Dr. Alastair Hunter; J. W. Blyth, by whom bequeathed 1964*
Lit: *Browse 1960, pp. 30, 75 (under Plate note 61)*
Baron, Cat. 275, pp. 112, 349–50, rep. Fig. 193
Exh: *(possibly) Paris, Salon d'Automne 1909 (1582 or 1583) as L'Affaire de Camden Town*
(probably) Carfax Gallery June 1911, 1st Camden Town Group exhibition (10 or 11) as Camden Town Murder series No. 1 or No. 2.
Edinburgh 1953 (12) as The Camden Town Murder

Another alternative to the titles *Camden Town Murder* or *Summer Afternoon* for this picture is *What shall we do for the Rent?* There is a more contracted version of the subject which suggests that they may be the pair of presumably related pictures shown at the *Salon d'Automne* in 1909 and at the Carfax Gallery in 1911. Press reviews of the 1911 exhibition strongly support the latter suggestion. When, and on what authority, the perverse title *Summer Afternoon* was given to these two pictures is unknown. Indeed press reviews of the 1911 exhibition (assuming they wrote of this picture) described the time of day variously (e.g. *Sunday Times*, 18 June, stated the scene was viewed 'in dim twilight through a quivering veil of atmosphere' while the *Daily Telegraph*, 22 June, wrote of 'the dim, struggling light of morning').

LENT BY THE MUSEUM AND ART GALLERY, KIRKCALDY

66 REFLECTED ORNAMENTS *c.* 1909
canvas, 11 x 15½ (28 x 39.4)
signed Sickert b.l.
Prov: *purchased 1964 from the Tib Lane Gallery, Manchester*
Lit: *Baron, Cat. 279, pp. 111, 350*

The influence of Monticelli is a possible explanation for this extraordinarily brightly coloured and highly impasted picture of ornaments reflected in a mantelshelf mirror. The theme of objects and ornaments reflected in mantelpiece mirrors had interested Whistler and was also frequently tackled by the painters who were in closest contact with Sickert during this Camden Town period (e.g. Gore, Gilman).

LENT BY THE CITY ART GALLERY, SALFORD

67 TWO WOMEN *c.* 1911
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.l.
Prov: *presented by the C.A.S. 1938*
Lit: *Browse 1960, pp. 76 (under Plate note 64), 108*
Baron, Cat. 295, pp. 117–8, 353, rep. Fig. 203
Exh: *Arts Council 1948, 'Selection of Paintings and Drawings acquired by the C.A.S.' (50)*
Sheffield 1957 (38)
A.C. 1964 (18)
Hull 1968 (14)

Many of Sickert's figure paintings and drawings of 1911 feature coster women wearing boater hats. This picture presumably once had a more descriptive title but what it was, and its early history, are unknown. By 1911 the thick crusty impasto typical of Sickert's work from 1906 onwards was being rejected in favour of a more summary application of thinner stains and dabs of paint.

LENT BY THE HARRIS MUSEUM AND ART GALLERY, PRESTON

68 THE STUDIO. PAINTING OF A NUDE *c.* 1911–12?
canvas, 29½ x 19½ (75 x 49.5)
signed Sickert b.l.
Prov: Morton H. Sands
Lit: Browse 1960, pp. 34, 78, rep. Pl. 74
W. Dimson, The Burlington Magazine, 102, October 1960, pp. 438–43, 'Four Sickert Exhibitions', pp. 442–3, rep. p. 440
Baron, Cat. 297, pp. 118, 129, 354, rep. Fig. 206
Exh: Eldar Gallery 1919 (41) as The Studio, rep. in catalogue
Agnew 1960 (61) as The Model
Tate 1960 (126) rep. in catalogue
Brighton 1962 (82) as The Model

The painter's arm cuts diagonally across this picture.

FROM THE COLLECTION OF THE LATE MORTON H. SANDS

69 THE MANTELPIECE *c.* 1911–12?
canvas, 30 x 20 (76.2 x 50.8)
Prov: purchased by the Trustees of the F. W. Smith Bequest and presented to the gallery 1932
Lit: Browse 1943, pp. 25, 46, rep. Pl. 27
Browse 1960, p. 109
Baron, Cat. 298, p. 354, rep. Fig. 210
Exh: Chicago, The Arts Club 1938 (1)
Pittsburgh, Carnegie Institute 1938 (10)
N.G. 1941 (6)
Leeds 1942 (154)
C.E.M.A. 1942 (19)
Hove 1950 (22)
Southampton 1951, 'Camden Town Group' (112)
Edinburgh 1953 (9)
Arts Council 1953–4, 'Contemporary British Paintings from Southern and Midland Art Galleries' (3)
Tate 1960 (107)
Adelaide 1968 (31)

This picture is always dated *c.* 1907 but a later dating is preferred here on account of its relationship to *The Studio*. The pictures are the same size and have a similar sophisticated compositional complexity. Their handlings are similar with the smooth juicy paint enlivened with scattered impasted dots of light. Both appear to represent the same interior, showing the same glass-fronted arched cupboard with a jacket hanging from a hook. One of the reasons for dating *The Mantelpiece* 1907 is that it has been tentatively identified with *The Parlour Mantelpiece* shown at the N.E.A.C. in the spring of that year. However, the N.E.A.C. picture was in fact *The Painter in his Studio*, the self portrait bought by Hugh Hammersley, not this painting. There is still the possibility that either *The Mantelpiece* or *The Studio* was the picture of similar dimensions shown at Bernheim-Jeune in Paris in January 1907 and June 1909 as *Le Grand Miroir*. If so, whichever was the one exhibited, the other should probably be dated as its contemporary. But it is hard to accept either of these very accomplished, bold, and complex pictures as works of 1906.

LENT BY THE SOUTHAMPTON ART GALLERY

70 A FEW WORDS, OFF TO THE PUB *c.* 1912
canvas, 20 x 12 (50.8 x 30.5)
signed Sickert b.r.
Prov: Mrs. M. Clifton; Lord Jessel
Lit: Tate Gallery Catalogue 1964, p. 636
Baron, Cat. 304, pp. 353, 355, rep. Fig. 213
Exh: Carfax Gallery November 1916 (12) as Off to the Pub
Agnew 1960 (69)

There are three pictures of 1911–12 called *Off to the Pub*, each one different in conception and composition. The earliest is probably the picture in the Tate Gallery collection. The little upright canvas (a size and format Sickert often used in 1912) on show here repeats the composition of the Leeds Art Gallery version in the background but incorporates another figure in the foreground (derived from a drawing called *Charwoman in a Plumed Hat* now in the Cecil Higgins Art Gallery, Bedford). Unlike the other pictures on this theme the whole scene in *A Few Words* is represented as reflected in a looking-glass. Sickert's interest in the potential of mirror images (so characteristic a feature of his early music halls) to give an added psychological and spatial dimension to his compositions revived during this later Camden Town period. An annotation in the copy of the 1916 Carfax Gallery catalogue in the Tate Gallery archives noted that the version of *Off to the Pub* there exhibited represented three figures. The *Athenaeum* of December 1916 mentioned the china dog on the mantelshelf.

LENT BY A PRIVATE COLLECTOR

71 LA SCIERIE DE TORQUEVILLE *or* LE VIEUX COLOMBIER 1913
canvas, 26 x 41½ (66 x 105.4)
signed Sickert b.r.
Prov: W. Rees Jeffreys; his sale Christie's 26 November 1954 (67); Arthur Tooth and Sons; purchased 1955
Lit: Thornton, Artwork, spring 1930, rep. p. 9
Browse 1943, p. 51, rep. Pl. 38
Browse 1960, p. 112
Lilly, pp. 37–9
Baron, Cat. 342, pp. 134, 135, 136, 137, 139, 141, 363, rep. Fig. 236
Exh: Carfax Gallery April 1914 (22)
Arts Council, Scotland 1956, 'Paintings from Scottish Galleries' (48)
Edinburgh 1970; 'Art from Scottish Galleries' (26)

This picture, painted during the summer of 1913, of the saw-mill in Torqueville (a hamlet adjoining Envermeu where Sickert lived) is crucial to the history of Sickert's technical development. He enlarged his usual scale; he painted on a coarser canvas than usual prepared with a coat of white tempera; and he used undiluted paint (i.e. with no medium) to lay in the large tones flatly and thickly beneath the finishing coat. In all these respects he was feeling his way towards the dry, mat, shaggy jig-saw

effects characteristic of his later style and technique. He put a lot of preparatory work into the picture, making a very accurate pen and watercolour squared-up drawing and several sectional oil on canvas studies. It is also interesting that he felt the motif was Germanic—'A Corot-Millet subject Germanised a little—Schubert and Klaus Groth *in Stimmung*'. Indeed he recognised that the lush *sous-bois* he often studied in the environs of Envermeu in 1913 were just the kind of subjects to which his father and grandfather had been attracted, and concluded that there must be something in heredity.

LENT BY THE DUNDEE CITY ART GALLERY

72 NUDE SEATED ON A COUCH. INTERIOR WITH FIGURE 1914
canvas, 20 x 16 (50.8 x 40.6)
signed Sickert b.r.
Prov: *C. L. Rutherston, by whom presented 1925*
Lit: *Browse 1960 p. 104*
Baron, Cat. 310, pp. 128–9, 130, 133, 137, 155, 357, rep. Fig. 220
Exh: *Arts Council 1947, 'Rutherston Collection' (30)*
Sheffield 1957 (32)
Hull 1968 (15)

In a letter to Miss Hudson of February 1914 Sickert sketched six from a whole series of 'direct little pictures 20 x 16 on the way', among them this painting. He also inscribed the model's name (Miss Ison). As in another picture sketched from this series (*Army and Navy*, Coll. City Art Gallery, Bristol) the reflection of a second figure expands the formal and the psychological content of the subject. These two pictures (their setting is identical) were probably painted in rotation in accordance with Sickert's current practice of keeping several pictures going at the same time so that each free loose coat of different-sized touches of paint on each picture could dry thoroughly before the superimposition of the next coat.

LENT BY THE CITY OF MANCHESTER ART GALLERIES

*73 CAFÉ DES ARCADES *or* CAFÉ SUISSE *c.* 1914
canvas, 25 x 25 (63.5 x 63.5)
signed Sickert b.l.
Prov: *Mrs. Rowley Bristow (who had been a pupil of Sickert at Rowlandson House)*
Lit: *Emmons, p. 141, rep. facing p. 158*
Browse 1960, p. 80 (under Plate note 82)
Baron, Cat. 347, pp. 137, 138, 139, 141, 152, 364–5, rep. Fig. 241
Exh: *Agnew 1933 (36)*
Leeds 1942 (167)
Agnew 1960 (53)

This café under the arcades which border the quay of Dieppe was a favourite of Sickert (a work called *Le Café Suisse* had been exhibited at van Wisselingh's gallery in 1895). This picture, painted in four versions, two as preliminary sketches and two as finished works, was probably studied and painted in 1914. When Sickert first crossed to Dieppe that year he began to make sketches of the subject and intended to paint some oil on panel studies. When war broke out at the beginning of August Sickert left Envermeu and his rural subjects and went to live in Dieppe where, with some relief, he again painted the architectural subjects he had always loved. In Dieppe he produced a series of pictures, all seen in sunlight, painted in thick, flat, undiluted stains of brightly coloured paint. His palette had never before been so clean, fresh, and varied, full of violets, greens, lemon yellow, pinky cyclamens, sky blue, with added vivid notes of scarlet and navy.

LENT BY A PRIVATE COLLECTOR

74 THE SOLDIERS OF KING ALBERT THE READY dated 1914
canvas, 77¼ x 60 (196.2 x 152.4)
signed and dated Sickert-1914 t.l.
Prov: *L. G. Wylde; his sale Christie's 14 December 1932 (111); G. P. Dudley Wallis; his sale Christie's 21 May 1943 (71), reoffered 17 July 1959 (64), reoffered 5 July 1963 (22), reoffered Sotheby's 9 July 1969 (22), purchased by the gallery*
Lit: *F. Rutter, Studio, November 1930, rep. p. 320*
Emmons, pp. 179–80
Browse 1943, pp. 29, 53–4, rep. Pl. 43
J. Rothenstein, Modern English Painters, 1952, p. 85
W. Baron, Apollo, March 1970, p. 197 rep.
Baron, Cat. 351, pp. 144–5, 149, 150, 156, 366, rep. Fig. 245
Exh: *N.E.A.C. November 1914 (151)*
Brussels, Palais des Beaux-Arts 1929, Modern English Paintings (26), lent by L. G. Wylde
Leicester Galleries 1929 (99)
N.G. 1941 (13)
Sheffield 1957 (43)

Inspired by an incident of Belgian heroism in the defence of Liège this picture was begun in London in October and was ready for exhibition and sale for the benefit of the Belgian Relief Fund by November. Sickert explained his haste to finish it in a letter to Miss Sands: 'it is topical and I shall run a better chance of selling it before the new enthusiasm for the Belgians has cooled'. He used Belgian soliders as models and, through his friend Lady Ian Hamilton, obtained Belgian uniforms. He may also have based his conception on a press photograph although he certainly added details of his own devising to the composition. The historical importance of the picture lies in the fact that it is the first certain example of Sickert preparing his painting in a *camaieu*, the 'best way on earth to do a picture' he proclaimed. The tonal *camaieu* preparation (composed of four tones of undiluted red and blue paint liberally mixed with white) dried very quickly. This explains how Sickert was able to complete so thickly built up a picture with such speed. Its recent cleaning reveals how each passage has been built up in several superimpositions of different brightly coloured touches and patches, with the underlying pale blue and pale pink *camaieu* allowed to tell here and there.

LENT BY THE SHEFFIELD CITY ART GALLERIES

75 THE BUST OF TOM SAYERS. SELF PORTRAIT *c.* 1913–15
canvas, 23¼ x 19½ (59 x 49.5)
signed Sickert b.l.
Prov: *Morton H. Sands*

Lit: *Emmons, p. 185*
Browse 1943, p. 48 (under Plate note 30)
Browse 1960, pp. 22, 34, 74, 77, 78, rep. Pl. 75
Baron, Cat. 354; pp. 155, 171, 367–8, rep. Fig. 250

Exh: *Eldar Gallery 1919 (17) rep. on catalogue cover*
Agnew, New York 1929, 'Contemporary British Artists' (21)
Agnew 1933 (55)
Redfern Gallery 1939, 'Camden Town Group' (25)
N.G. 1941 (60)
Southampton 1951, "Camden Town Group' (119)
Agnew 1960 (76) rep. in catalogue
Brighton 1962 (81)

In composition this self portrait recalls *The Painter in his Studio* in which Sickert painted himself as reflected in a mirror flanked by plaster casts. In this picture he is seen flanked by a large blue and white vase and by the marble bust of the boxer Tom Sayers. These objects are as much the real subject of the picture as is the figure. In conception the painting already anticipates the 'actor-manager' self-portraits of the 1920s (see Nos. 84, 85) in which Sickert both cast and painted himself in patriarchal roles. The figure portrayed in this portrait has a similar flamboyance which must be partly attributable to the beard. Sickert grew his beard in Dieppe during the summer of 1913. There are several drawings which feature the bust of Tom Sayers and they appear to be works of 1913–14. Sickert tended to become fascinated by a particular *objet*, such as an ornament, a picture, a piece of sculpture, for a limited length of time whereupon it was relegated to some unknown and quickly forgotten place. It is therefore probable that all the works which incorporate the bust belong to a self-contained group of roughly contemporary origin and that the portrait should thus be dated somewhat earlier than usual.

FROM THE COLLECTION OF THE LATE MORTON H. SANDS

76 THE BRIGHTON PIERROTS dated 1915
canvas, 25 x 30 (63.5 x 76.2)
signed and dated St. 1915 b.l.
Prov: *Earl and Countess Jowitt*
Lit: *Emmons, p. 185*
Browse 1943, p. 29
Bertram, Pl. 33
Browse 1960, pp. 20, 77, rep. Pl. 69
Baron, pp. 151–2, 369 (under Cat. 364)

Exh: *(possibly) Carfax Gallery November 1916 (9)*
National Gallery 1941, 'A Whistler and Early Twentieth Century Oils' (31) as The Front at Brighton
N.G. 1941 (50) as The Front at Brighton
Leeds 1942 (172) as Brighton 1915
C.E.M.A. 1942 (21) as Brighton 1915
Hove 1950 (34)
Southampton 1951, 'Camden Town Group' (120)
Sheffield 1957 (45)
Brighton 1962, 'The Painters' Brighton'

Sickert spent much of his time in 1915 etching, at first with great enthusiasm but gradually getting worn down by the activity. In September 1915 he went to Brighton to stay with Walter Taylor where he proposed to do 'some spiffing paintings after all this etching' and remarked that 'the restraints of etching have given me a new letch for the brush'. In Brighton he went every night, for five weeks, to the Pierrot theatre and he called the picture which resulted from these visits 'a bit of all right'. Morton Sands bought the painting but when the Jowitts saw it they immediately commissioned a second version which is equally lovely although, of course, not identical to the first. The daringly simplified tonal statements used to describe the figures are extraordinarily effective yet almost defy analysis.

LENT BY A PRIVATE COLLECTOR

77 RESTING. THE NAPOLEON III TOBACCO JAR *c.* 1916
canvas, 10½ x 14 (26.6 x 35.5)
Prov: *Miss Sylvia Gosse; J. W. Blyth, by whom bequeathed 1964*
Lit: *Browse 1943, p. 55 (under Plate note 45a)*
Baron, Cat. 357, pp. 155, 368, rep. Fig. 253
Exh: *Edinburgh 1953 (91)*

Probably painted in Sickert's Warren Street studio. The Napoleon III tobacco jar is another example of an *objet* which fascinated Sickert and is the focus of interest in two pictures and two drawings which in fact represent a girl asleep on a couch in the background.

LENT BY THE MUSEUM AND ART GALLERY, KIRKCALDY

78 THE BELVEDERE *or* BEECHEN CLIFF, BATH *c.* 1916–18
canvas board, 8 x 8 (20.3 x 20.3)
Prov: *Roland, Browse and Delbanco*
Lit: *Baron, pp. 156, 372 (under Cat. 372)*
Exh: *Roland, Browse and Delbanco 1963, 'Christmas Presents' (22)*

Sickert stayed in Bath for long periods between 1916 and 1918 (during the war he could not summer in France). In Bath he chose to paint a few motifs over and over again. There are, for example, two relatively large square versions of *The Belvedere* besides this little picture, an oil study and many drawings.

LENT BY THE EXECUTORS OF HUGH BEAUMONT, ESQ.

79 MR. SHEEPSHANKS' HOUSE, CAMDEN CRESCENT, BATH *c.*1916–18
canvas, 30 x 20 (76.2 x 50.8)
signed and inscribed Sickert Bath b.l.
Prov: *Sir Michael Sadler*
Lit: *Baron, pp. 156, 373 (under Cat. 374)*
Exh: *Leicester Galleries 1944, 'Sir Michael Sadler's Collection' (119)*
Sheffield 1957 (54)
Agnew 1960 (90)
Hull 1968 (16)

Another Bath subject frequently studied by Sickert (there are at least three large canvases and four oil studies). The house Sickert painted had belonged to a Mr. Sheepshanks, probably John the well-known collector of English art and brother of the astronomer, Richard Sheepshanks, Sickert's maternal grandfather.

LENT BY MARCUS WICKHAM-BOYNTON ESQ.

80 PULTENEY BRIDGE, BATH dated 1918

canvas, 9 x 11¼ (22.9 x 28.5)
signed, dated and inscribed Sickert—Bath 1918 b.l.
Prov: Sir Michael Sadler; Sir Austen Harris
Lit: Browse 1960, p. 79 (under Plate note 78)
Baron, pp. 156, 372 (under Cat. 371)
Exh: Agnew 1960 (94)

Perhaps Sickert's favourite Bath motif which he painted at least six times on canvas between 1916 and 1918, and at least twice more in the 1930s. In 1918 Sickert wrote to Nina Hammett that he had 'given up the two pictures on a large scale and am using all the information acquired to do a couple of small sparkling canvases'. Unfortunately he did not specify which subject he was referring to but it is probable that he meant Pulteney Bridge in which case this version may well be one of the small sparkling canvases he mentioned, and the other the *Pulteney Bridge* belonging to the Trustees of Sir Colin and Lady Anderson.

LENT BY A PRIVATE COLLECTOR

81 THE SYSTEM *c.* 1924–6

canvas, 28½ x 14¾ (72.4 x 37.5)
signed Sickert A.R.A. b.l.
Prov: Samuel Courtauld (purchased 1928 from the Savile Gallery); Mrs. R. A. Butler
Lit: Douglas Cooper, The Courtauld Collection, London, Athlone Press, 1954, p. 131 as The Roulette Player
Baron, pp. 161, 162, 379 (under Cat. 398)
Exh: Savile Gallery 1928 (32)
William Ware Gallery 1967, The Camden Town Group and English Painting 1900–1930s (193)

The gambling pictures Sickert began to study in the Dieppe casino on his return to Envermeu after the war represent a novel subject-matter not only within his own *oeuvre* but also within the history of contemporary art. Nearly all his casino paintings show the Baccarat tables but two, *The System* on exhibition here and a more sketchily painted version of the same scene called *The Old Fool*, show Boule being played. Most of the Baccarat pictures were painted in Dieppe before Sickert's return to London in 1922 but *The Old Fool* is dated 1924 and was exhibited with the London Group in the spring of that year. *The System* was probably painted shortly afterwards. Sickert painted his Casino scenes from drawings and from memory. He studied his subjects by surreptitiously drawing, often on small cards, until (it is said) his friend Lady Blanche Hosier objected that she and her companions at the Baccarat tables might be recognized from Sickert's pictures. The Ashmolean Museum, Oxford has a little bound volume of nine such cards, the Walker Art Gallery, Liverpool own five more sketches, and others are in private collections. There is a definite element of caricature in the drawing of the gamblers in Sickert's casino pictures, and, particularly in the Baccarat subjects which contain more figures, a general sense of theatrical flamboyance. They are all very colourful, with the sharp green of the baize-covered tables dominant. Sickert was to develop these qualities further in his Echoes of the later 1920s and the 1930s.

LENT BY A PRIVATE COLLECTOR

82 DIEPPE RACES *c.* 1920–6

canvas, 20 x 24 (50.8 x 61)
signed Sickert b.r.
Prov: Mrs. D. M. Fulford; presented by the N.A.C.F. 1945
Lit: Browse 1960, p. 90
Baron, Cat. 380, pp. 160, 374, rep. Fig. 264
Exh: Savile Gallery 1926 (no catalogue traced)
London Group Retrospective 1928 (162) lent by Mrs. Fulford
Agnew 1933 (41)

This picture was dated 1926 in the London Group exhibition of 1928. Possibly the picture was painted in that year (from a photograph) but it is more likely that it was at least begun in Dieppe *c.* 1920 (also with the help of photographic documents) and perhaps finished in London several years later. The date 1926 could have been a mistake caused by the fact that Mrs. Fulford probably bought the picture from the Savile Gallery exhibition in May-June of that year. In 1885, presumably under the influence of Degas, Sickert had painted a few Dieppe racecourse scenes. He then neglected this subject-matter until he painted the strikingly Impressionist picture on exhibition here. In style and handling *Dieppe Races* must have been deeply influenced once again by Degas; the closely hatched separately coloured strokes are especially reminiscent of Degas's pastel technique.

LENT BY THE CITY ART GALLERY, BIRMINGHAM

83 CICELY HEY 1922–3

canvas, 24½ x 29½ (62.3 x 74.9)
signed Sickert b.r.
Prov: Percy Moore Turner; Sir Michael Sadler; his sale Christie's 30 November 1928 (152), purchased Mark Oliver for 660 guineas; purchased 1948
Lit: The Burlington Magazine, 44, March 1924, 'Note on Various Works of Art', p. 144, rep. p. 145 as A Bloomsbury Interior (Coll. Sir Michael Sadler)
Emmons, p. 183
Browse 1960, pp. 21, 42, 48, 81, 97, rep. Pl. 89
Rothenstein 1961, rep. Colour Pl. 13
Baron, Cat. 390, pp. 163, 164, 376–7, rep. Fig. 273
Exh: Norwich 1925, 'Centenary Exhibition' as On the Balcony
Savile Gallery 1930 (11) as Cicely
(possibly) Adams Gallery 1937 (3 or 8) as Cicely No. 1 or No. 2
Paris, Musée du Louvre 1938, Loan Exhibition of English Paintings of the 18th and 19th Centuries (118)
(possibly) Galerie Bing, Paris, 1939 (4) as Cecile
Much exhibited during the 1950s in Brazil, Japan, Norway, Denmark.
New York, Museum of Modern Art, 1956; 'Masters of British Painting 1800–1950' (84) rep. in colour in catalogue; also St. Louis and San Francisco 1957
Adelaide 1968 (53)
Sydney 1968 (15)

Cicely Hey, daughter of Dr. Darwin Hey, was a painter. She met Sickert shortly after his return to London in 1922 when she was taking the door money for a Roger Fry lecture and remained

friendly with him until he left London in 1934. In 1924 she married R. R. Tatlock, art critic of the *Daily Telegraph* and later editor of the *Burlington Magazine*. This picture and several other portraits of her were painted at 15 Fitzroy Street. She recalled that Sickert made drawings of her which he then squared up and traced onto his canvases. None of these drawings have been discovered as yet. The conception of the portrait suggests the influence of photographs (although as far as is known Sickert did not paint Miss Hey from photographs). There is an instantaneous snapshot quality about the pose of the sitter, the cutting of the composition, and even about her surprised expression. Moreover Sickert approached the composition of the related portraits rather as if they were enlargements of the central portion of the original picture.

LENT BY THE BRITISH COUNCIL, LONDON

84 LAZARUS BREAKS HIS FAST. SELF PORTRAIT c. 1927

canvas, 30 x 25 (76.2 x 63.5)
inscribed Lazarus breaks his fast t.r.

Prov: *Mark Oliver; Dr. Robert Emmons*

Lit: *T. W. Earp, Apollo, 11, April 1930, pp. 295–300, 'The Work of Richard Sickert A.R.A.', rep. p. 300*
Emmons, rep. facing p. 222
Bertram, Pl. 44
Browse 1960, pp. 22, 41, 61 74, rep. Colour Pl. XI
Rothenstein 1961, rep. Colour Pl. 15
Tate Gallery Catalogue 1964, p. 640
Pickvance 1967, rep. Colour Pl. XV
Baron, Cat. 401, pp. 169, 171, 175, 379, rep. Fig. 279

Exh: *Savile Gallery 1930 (7)*
Agnew 1933 (53)
Agnew 1947, Emmons Collection (45)
Beaux Arts Gallery 1949 (19)
Arts Council 1950, 'Some 20th Century English Paintings and Drawings' (18) rep. in catalogue
Edinburgh 1953 (48)
New York, Museum of Modern Art 1956, 'Masters of British Painting 1800–1950' (85); also St. Louis and San Francisco 1957
Agnew 1960 (110)
Tate 1960 (164)
Arts Council 1962, 'British Self Portraits from Sickert to the Present Day' (43)

This self portrait, the first in which Sickert cast himself in patriarchal biblical mould, was painted from a squared-up and numbered photograph. There is also a drawn study which was perhaps executed as an intermediate stage in visualizing the photograph as a personally executed work.

LENT BY MR. AND MRS. ERIC ESTORICK

85 THE SERVANT OF ABRAHAM. SELF PORTRAIT c. 1929

canvas, 24 x 20 (61 x 50.8)
signed Sickert t.r. and inscribed The Servant of Abraham across lower edge

Prov: *Savile Gallery; Beaux Arts Gallery; purchased 1959*

Lit: *Thornton, Artwork, Spring 1930, rep. p. 17*
Sitwell, colour frontispiece
Browse 1960, pp. 22, 41, 50, 61, 74, 83, 102, rep. Pl. 96
Rothenstein 1961, p. 5, rep. p. 1
Tate Gallery Catalogue 1964, p. 640
Baron, Cat. 405, pp. 169, 171, 380, rep. Fig. 283

Exh: *Savile Gallery 1930 (28) rep. on catalogue cover*
Beaux Arts Gallery 1932 (22)
Beaux Arts Gallery 1949 (2)
Tate 1960 (173)

Another of the patriarchal self portraits of the 1920s which, like *Lazarus breaks his Fast* was painted from a squared-up photograph. Mrs. Helen Lessore informed the Tate Gallery Catalogue compilers that Sickert conceived the portrait as if it were part of a large mural decoration and deliberately used a broad technique to show how he would have treated such a grand-scale commission. It is possible that Sickert in his old age rather fancied the idea of history painting. At the Beaux Arts Gallery in 1933 he exhibited a painting of the *Rape of Lucretia* based on an engraving of a picture attributed to Palma (it reappeared at the Beaux Arts Gallery in 1949). Miss Browse in her plate note on *The Servant of Abraham* appropriately quoted Sickert's words: 'We cannot well have pictures on a large scale nowadays, but we can have small fragments of pictures on a colossal scale'.

LENT BY THE TRUSTEES OF THE TATE GALLERY

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